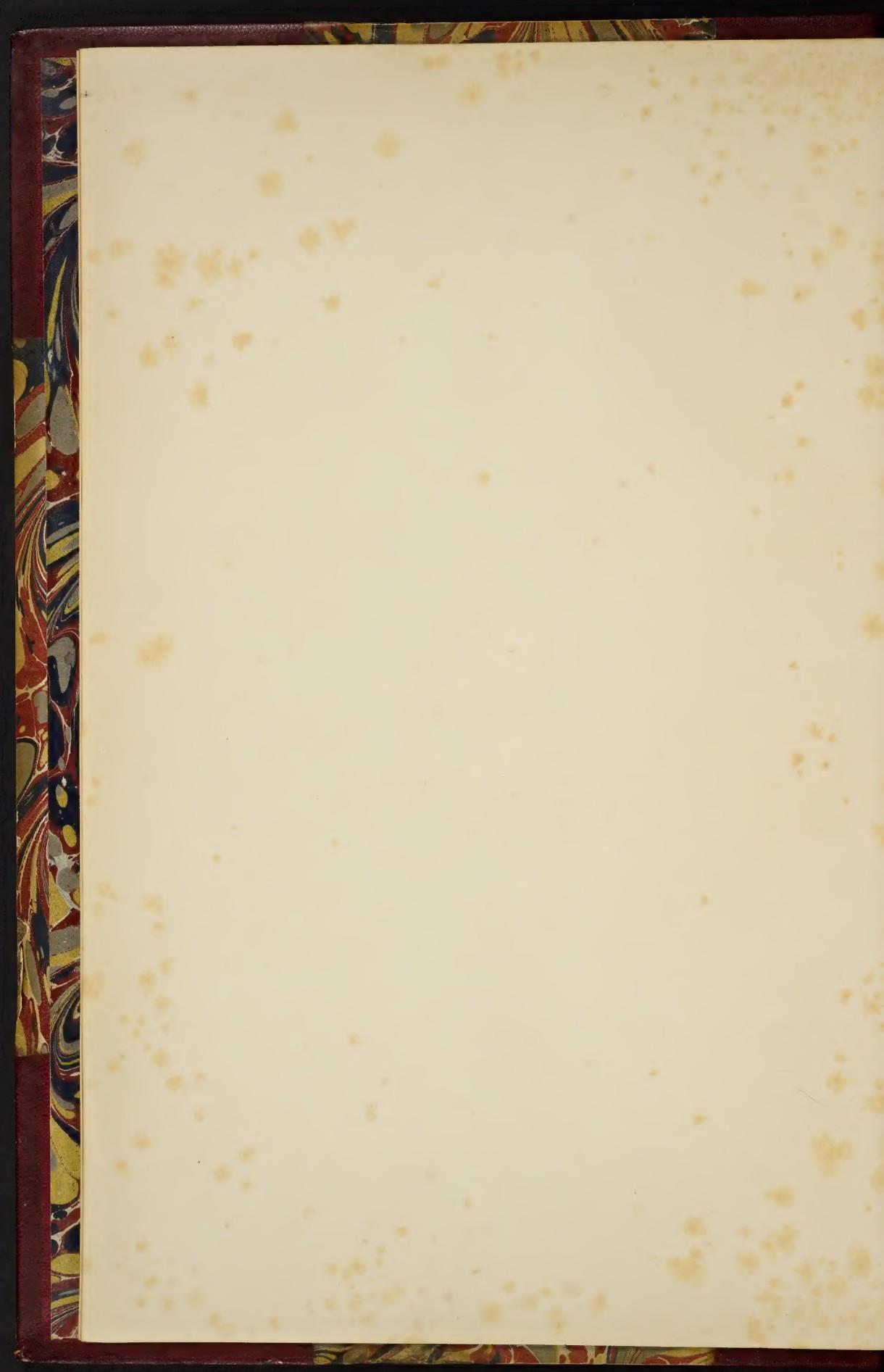


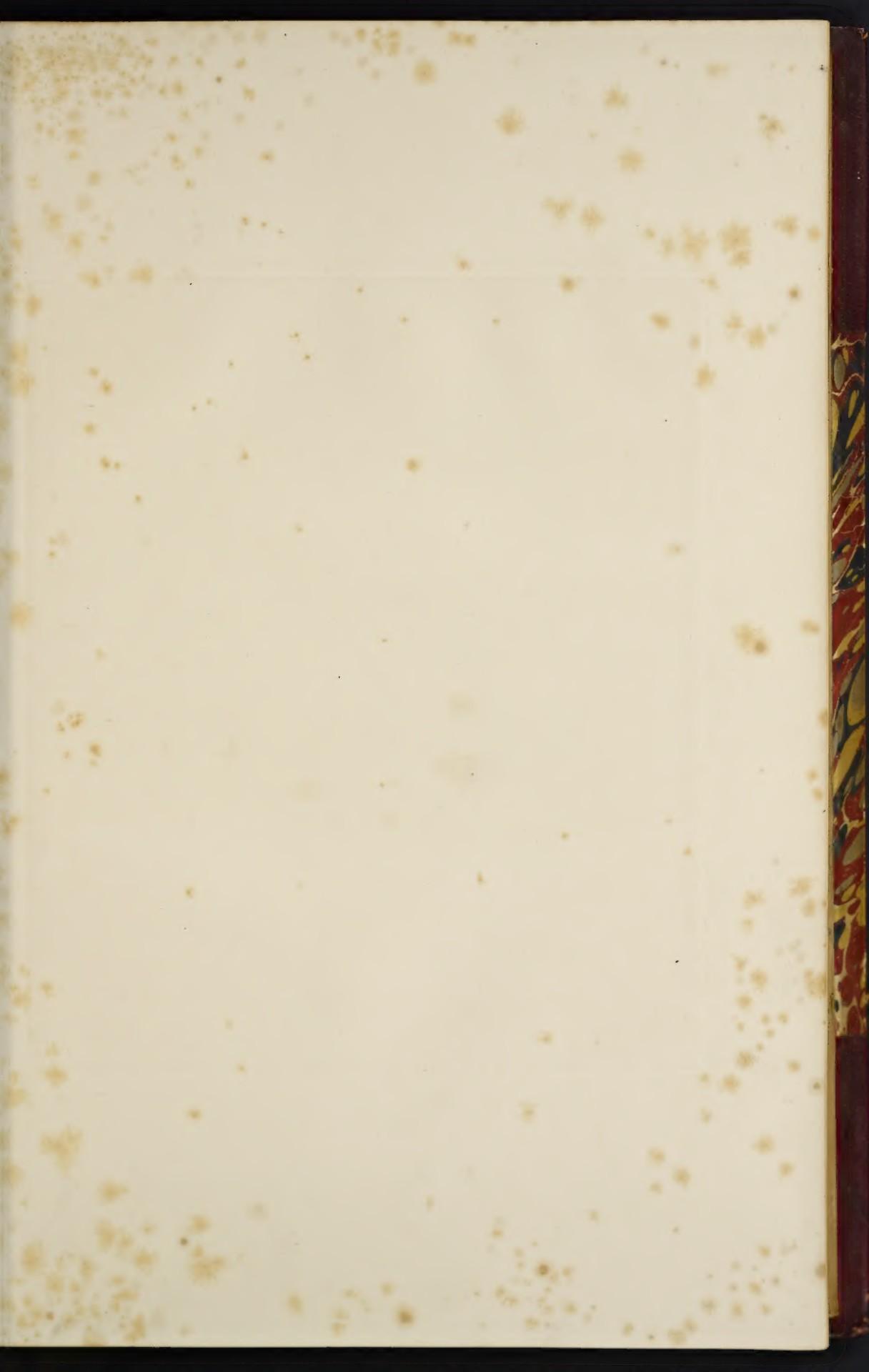




Y. 1, 4









C. Brockhurst delt.

B. Smith sculpsit.

John Boydell, Esq.
Adl. Attorney of the City of London Speaker 1782
Lord Sheriff in 1785 & Lord Mayor in 1792

Died Decr 12 1804 in the 85 Year of his Age

London Pubd Feb 1 1805 by Edward Chidiock Tassin Boydell & Co Cheapside

LIBER VERITATIS.

A COLLECTION OF PRINTS.

PRINTED BY
CHARLES DODGSON

IN THE LOOMAN

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BY CHARLES DODGSON,

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A HISTORY OF THE ENGLISH PEOPLE.

BY THOMAS BROWNE.

1760.

PRINTED BY CHARLES DODGSON, IN THE LOOMAN.

LIBER VERITATIS;
OR
A COLLECTION OF PRINTS,
AFTER THE
ORIGINAL DESIGNS
OF
CLAUDE LE LORRAIN;
IN THE
COLLECTION OF HIS GRACE THE DUKE OF DEVONSHIRE.
EXECUTED BY
RICHARD EARLOM,
IN THE MANNER AND TASTE OF THE DRAWINGS.

TO WHICH IS ADDED
A DESCRIPTIVE CATALOGUE OF EACH PRINT;
TOGETHER WITH
THE NAMES OF THOSE FOR WHOM, AND THE PLACES FOR WHICH, THE ORIGINAL
PICTURES WERE FIRST PAINTED,
(Taken from the Hand-writing of CLAUDE LE LORRAIN on the Back of each Drawing)

AND
OF THE PRESENT POSSESSORS OF MANY OF THE ORIGINAL PICTURES.

VOLUME THE SECOND.

LONDON:

PUBLISHED BY MESSRS. BOYDELL AND CO. CHEAPSIDE.
PRINTED BY W. BULMER AND CO. CLEVELAND-ROW.

A Catalogue of One Hundred Prints contained in
Volume the Second.

No.

101. A HERDSMAN tending Cattle. A beautiful Pastoral Scene, with Cattle browsing in the meadows.

102. Cattle passing a Ford. The Scene offers a wide extent of country, divided by a River, through which a Herdsman is driving six Oxen.

103. Peasants with Cattle fording a River. Among them is a woman with a basket of linen on her head.

104. A beautiful Pastoral Scene, with a group of six persons in the foreground, three of whom play instruments of music.

105. The same, with a Herdsman seated in the foreground, and a Shepherd and Shepherdess approaching him.

106. The Angel appearing to Hagar. The subject is introduced in the foreground of a hilly Landscape.

107. A Herdsman driving Cattle through a River, Clumps of bushes, and a ruined arch form the boundary of the stream.

108. The Marriage of Pan and Flora. The subject is introduced in the foreground of a romantic rocky scene.

109. A Herdsman and a Woman on an Ass passing a River, with Cattle. A hilly and well wooded country, with a River in the foreground.

110. A Shepherdess listening to the music of a pipe played by a Shepherd. A richly wooded and well watered country, during a fine clear morning.

111. Jupiter and Europa. The story is introduced on the shore of an extensive Bay, with the city of Crete on the right.

112. Two Women in conversation with a Herdsman. Cattle browsing in the foreground.

113. The Marriage Festival of Isaac and Rebekah. The story is exhibited in the foreground of a most enchanting Landscape.

114. Embarkation of the Queen of Sheba. The scene exhibits a Sea Port, adorned with magnificent Edifices, illuminated with the resplendent hues of Sunrise.

For whom, or what Places, and when the Pictures from these Drawings were painted.

No.

101.

102. Mr. Lairesse.

103. Avignon.

104. Avignon.

105. Paris.

106. Paris.

107. Prince Panfilio.

108. Mr. Dufourt.

109. Lyons.

110. Mr. Parasson, at Lyons.

111. Paris.

112. Signior Angelino.

113. Prince Panfilio.

114. Duc de Bouillon, dated 1648.

The late, or present Possessors of the Pictures; with the Sizes, and the Prices for which they have at various times been sold, or valued, and the Names of their ENGRAVERS.

No.

101. In the Bridgewater Collection, Lord Francis Egerton. Size 1 foot 1 $\frac{1}{2}$ inches, by 1 foot 6 $\frac{1}{2}$ inches. Engraved in the Stafford Gallery.

102. Subsequently in the possession of Mr. Noel Desenfans.

103. Subsequently in the possession of Sir Joshua Reynolds, and Mr. Noel Desenfans. Engraved by Pye, 1778, styled the Waders. Size 3 feet 1 $\frac{1}{2}$ inches, by 4 feet.

104.

105.

106. Presented by Sir George Beaumont, Bart. to the National Gallery in 1826. Engraved by John Pye. Size 1 foot 8 inches, by 1 foot 5 inches. See Nos. 133, 140, 174, and 87 in Supplement.

107.

108. Subsequently in the possession of Mr. Hubert and Sir Thos. Frankland.

109. Sold with a Companion in the Collection of Mons. Merval, 1778, for 5000 frs. Subsequently in the possession of Sir Joshua Reynolds, and now Lord Farnborough's. Size 3 feet 2 inches, by 4 feet 1 inch.

110. Subsequently in the possession of Count Nossé, now in the Dresden Gallery. Engraved by Gmelin. Size 3 feet 7 $\frac{1}{2}$ inches, by 4 feet 9 inches.

111. Formerly in the possession of Sir Joshua Reynolds. Engraved by Vivaress, 1771. Size 3 feet 1 $\frac{1}{2}$ inches, by 4 feet 3 inches.

112.

113. In the Doria Palace at Rome. Size 4 feet 11 inches, by 6 feet 7 inches. A duplicate, (much doubted by Connoisseurs), differing in many of the minor details, and omitting the two beautiful Temples near the river, is in the National Gallery. This Picture is said to have been painted expressly for the Due de Bouillon, as a Companion to No. 114. Upon the stump of a tree in the centre of the foreground is written, MARIAGE D'ISAC AVEC REBECCA; and on a stone at the side, Claudio Gelino 1648. It was bought with the entire Collection of the late John Julius Angerstein, Esq. Engraved by Vivaress, T. Mason, and Edward Goodall. Size 4 feet 10 $\frac{1}{2}$ inches, by 6 feet 7 inches.

114. Subsequently in the possession of the Duc d'Albert. Sold with the Companion, No. 113, to John Julius Angerstein, Esq. for £8000. and now in the National Gallery. Size 4 feet 11 inches, by 6 feet 7 inches.

A Catalogue of One Hundred Prints contained in
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No.	For whom, or what Places, and when the Pictures from these Drawings were painted.	The late, or present Possessors of the Pictures; with the Sizes, and the Prices for which they have at various times been sold, or valued, and the Names of their ENGRAVERS.
115.	Mr. Periez.	No.
116.	Signor Verdome.	115. Subsequently in the possession of Mr. Hay and Mr. Walpole. Size 3 feet 1½ inches, by 4 feet 9½ inches.
117.	Monsig. de Portase, 1648, at Paris.	116. Formerly in the possession of Capt. Barrett, Lee Priory. Size 1 foot 4 inches, by 1 foot 9½ inches, copper.
118.	Monsig. Rimasso.	117.
119.	Prince Panfilio.	118.
120.	Cardinal Chequini.	119. In the Doria Palace, Rome. Engraved by F. Vivares, 1764, and also by J. Volpato. Size 4 feet 11 inches, by 6 feet 6 inches.
121.	Amsterdam.	120. Now in the Louvre. Engraved in the Musée Français. Size about 3 feet 4 inches, by 4 feet 4 inches.
122.	Paris.	122. Sold with a Companion, No. 32, in the Collection of the Comtesse de Verrière, 1736, 8007 frs., £320. this one alone might now be valued at £4000. Earl of Radnor, Longford Castle. Engraved by Mason, 1772. Size 3 feet 5 inches, by 4 feet 6 inches.
123.	Signor Perette.	123. Subsequently in the possession of Mr. J. Glover, from whose Agent it was purchased, with the Companion Picture, No. 172, by Messrs. Smith, and sold to Sir Thos. Baring, Bart. Size 1 foot 8½ inches high, by 2 feet 3½ inches wide.
124.	Signor Verdun, of Liege.	124. Mr. Wilbore Ellis Agar. Sold to the Marquis of Westminster. Engraved by Lowry, and in the Tresham Gallery, by J. H. Wright. Size 3 feet 3 inches high, by 4 feet 9 inches wide.
125.	M. Laborne, painted 1652.	125. See also No. 151.
126.	Cardinal Panfilio, a Monte Cavallo.	126. Lord George Cavendish. See also Nos. 193, 195.
127.	Naples.	127.
128.	M. Miellé, 1654.	128. Lord George Cavendish, and now the Duke of Devonshire's. See also Nos. 131, 159, and 170. Size 2 feet 5½ inches high, by 2 feet 7½ inches wide.
129.	Signor Carlo Cardillo, 1655.	129. Subsequently in the Collections of Sir Peter Lely, Mr. Moutfort, Mr. Wilbore Ellis Agar. Now in the Collection of the Marquis of Westminster. Size 4 feet 7 inches high, by 8 feet 1½ inch wide. Engraved by Lerpinière. See No. 148.
130.	Mr. Ellis.	130. A small picture.
131.	Mr. Murello, 1654.	131. Lord George Cavendish. See Nos. 128, 159, and 170.
132.	Sig. Carlo Cardello, 1655.	132.

A Catalogue of One Hundred Prints contained in Volume the Second.		For whom, or what Places, and when the Pictures from these Drawings were painted.	The late, or present Possessors of the Pictures; with the Sizes, and the Prices for which they have at various times been sold, or valued, and the Names of their ENGRAVERS.
No.	No.		No.
133. The Angel appearing to Hagar. A Peasant driving a herd of Cattle into the open grounds.	133. Sig. Augustino Baglano, 1654.		133. Subsequently in the possession of Mr. G. Aufere, Mr. W. Ellis Agar, and Lord Grosvenor. Sold at auction, 1812, for 105 guineas, bought by G. J. Cholmondeley, Esq. and again sold, 1831, for 120 guineas, 1832, for 285 guineas, and lastly for 230 guineas. Size 3 feet 3 inches high, by 4 feet 3 inches wide. See Nos. 106, 140, and 174
134. Jacob with Laban, Rachel and Leah. Peasants watching Cattle grazing near a river.	134. Sig. Cardello, 1655.		134. The Earl of Egremont. Engraved by Wm. Woollett. Size 4 feet 8½ inches high, by 8 feet 3 inches wide, (about). See Nos. 147 and 188.
135. Apollo seated, playing on a violin, while the Herds of Admetus browse in the surrounding meadows.	135. Signor Francesco Abericci, 1655.		135. Thos. Coke, now Lord Leicester of Holkham, Norfolk. Size 2 feet 6½ inches high, by 3 feet 1 inch wide. See No. 192.
136. The Rape of Europa. Two females lead the disguised Deity, a third walks by his side, and six others are seated round a tree.	136. Pope Alexander the VIIth.		136. Sold in 1787 in the Collection of Madame Bandville, for 10,000 frs. £400. Lord Gwyder, 1829, for £2,100. Bought for his Majesty, George the IVth. Etched, with variations, by Claude. Size 3 feet high, by 4 feet wide.
137. View of a Sea Port, and a distant fortified Town. About the centre of the scene is a Battle on a Bridge, from which the affrighted Peasants are escaping.	137. Pope Alexander the VIIth.		137.
138. Christ preaching his Sermon on the Mount. The Sea of Galilee in the distance.	138. Signor Monpiore, 1656. N.B. Monte Tabor is written on this drawing.		138. Sold in 1806 by Mr. W. Ellis Agar, to the Marquis of Westminster. Size 5 feet 6 inches high, by 8 feet 6 inches wide.
139. Ulysses discovering himself to Nausicaa. The View exhibits a Sea Port, with a fine cluster of trees concealing in part the ruin of a Temple.	139. Sig. Francesco Abericci, 1658.		139. Subsequently in the possession of Mr. Furnese, and Humphrey Morris, Esq. and now in the Collection of the Earl of Ashburnham, Battle. Engraved by F. Vivares. Size 2 feet 5 inches high, by 3 feet 3½ inches wide.
140. The Angel appearing to Hagar, the latter is kneeling, and the former points to a distant Town.	140. Mr. Vinot, 1656.		140. This Picture was sold in the Collection of Mr. Briant, 1804, for 390 guineas. See also Nos. 106, 133, 174.
141. Acis and Galatea sitting together under a tent erected on the Sea shore. Cupid is near them, playing with the Doves of Venus.	141. Mr. Delagarde, 1657.		141. Duke de Gramont, and the Count de Nossé. When in the Collection of the latter gentleman, the figures are said to have been painted by Boulogne. Query by Courtois? Now in the Dresden Gallery. Engraved by Gmelin. Size 3 feet 4 inches high, by 4 feet 4½ inches wide.
142. The Metamorphosis of the Apuleian Shepherds. This beautiful Picture represents a fine open country, through which a River meanders amidst woody banks, and the scene is illuminated by a fine summer's evening.	142. Mr. Delagarde, 1657.		142. In the splendid Collection of Lord Francis Egerton. Engraved in the Stafford Gallery. Size 3 feet 4 inches high, by 4 feet 4½ inches wide.
143. The Judgment of Paris. The story is introduced in the foreground of a Landscape, representing a flat open country divided by a River.	143. Mr. Courtois, probably for the Abbé Bourgognone, 1658.		143. See also Nos. 56, 94.
144. The Rape of Europa. The disguised Deity is here led by one female, and followed by another, and two more are seated near the trunks of two trees.	144. Mr. Courtois, 1658.		144. Imported into England in 1831, and sold to James Morrison, Esq. M.P. for £600. Size 1 foot 10½ inches high, by 2 feet 7½ inches wide.
145. David at the Cave of Adullam. In the old Catalogue the subject is styled, "Simon brought before Priam." The view exhibits a wide extent of hilly country.	145. Prince don Augustino, 1658.		145. Purchased out of the Ghigi Palace at Rome during the late war, and put up at sale in the Collection of Mr. Walsh Porter, 1810, knocked down at 2750 guineas. Bequeathed by the Rev. Hollwell Carr, in 1831, together with many other excellent Pictures, to the National Gallery. Size 3 feet 9 inches high, by 6 feet 2½ inches wide.
146. Queen Esther. The subject is introduced in the open Court of a Palace, and the Queen is accompanied by three females. A guard of armed men stand near the entrance.	146. L'Evêque de Montpignier, 1662.		146.

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No.	For whom, or what Places, and when the Pictures from these Drawings were painted.	The late, or present Possessors of the Pictures, with the Sizes, and the Prices for which they have at various times been sold, or valued, and the Names of their ENGRAVERS.
147. Jacob bargaining with Laban for his Daughter. The subject, with Cattle, is introduced in the foreground of a woody country, with a distant view of the Sea.	Mr. Delamart, 1659.	No. 147. See Nos. 134 and 188.
148. The Israelites worshipping the Molten Calf. This picture very nearly corresponds with No. 129.	Mr. Golii, 3d February, 1659.	148. Countess de Verne, Sir R. Child.
149. Juno confiding Io to the care of Argus. The subject is introduced in the foreground of a Landscape, and in front of a cluster of trees and bushes.	Mr. Batteson, 1660.	149. Formerly in the Collection of the Due de Choiseul, Mr. Walsh Porter, 1803. Sold at auction for 700 guineas. Now in the Collection of Lord Sudeley. Engraved in the Choiseul Gallery. Size 1 foot 10 inches high, by 2 feet 2 inches wide.
150. Mercury charming Argus to sleep with his pipe. On the farther side of the group is the ruin of a Temple among Trees.	Mr. Bafont, 1659.	150. Sold with No. 149 in the Collection of Gallard de Gagny, 1762, 1800 frs., £72. Due de Choiseul, 1772, 6750 frs., £270. Prince de Conti, 1777, 7900 frs., £316. Due de Praslin, (singly) 1793, 2550 frs. £102. Walsh Porter, Esq., (singly) 1803, £650. Now in the Collection of Wm. Wells, Esq. of Redleaf. Etched by Claud, and Engraved in the Choiseul Gallery. Size 1 foot 10 inches high, by 2 feet 2 inches wide.
151. Christ and his Disciples going to Emmaus. The ruins of edifices among bushes, and a fine cluster of trees, compose one side of this picture.	Mr. Dauwnton.	151. Count Nossé. Removed from the Hesse Cassel Gallery by the French, and presented to the Empress Josephine, and lastly bought by the Emperor Alexander from Malmaison, 1815, and placed in the Gallery of the Hermitage Palace. Engraved by Prestel. Size 3 feet 3 inches high, by 4 feet 4 inches wide. See No. 125.
152. A Herdsman seated playing on a Pipe, and a Herd of Goats browsing in an adjacent Meadow.	Sig. Deuceal.	152. Subsequently in the Hesse Cassel Gallery, from whence it was transferred by the French to Malmaison. In 1815 was purchased by Prince Talleyrand. In 1817 was sold to Edward Gray, Esq. for 1200 guineas. On the decease of the latter it passed into the Collection of Berkeley Owen, Esq. and is now the property of Edmund Higgins, Esq. Size 2 feet 5 inches high, by 3 feet 7 inches wide.
153. A Shepherdess playing on a pipe, and a Herdsman standing by her. The scene represents the environs of Rome, with various well-known ruins.	Mr. Le Brun, 1661.	153. Sold in the Collection of Mons. Blondel de Gagny, 1776, for 10,000 frs., £400. Subsequently in the possession of W. Agar Ellis, Esq. who sold it to the Marquis of Westminster. Engraved by Willson and Lowry. Size 2 feet 7 inches high, by 3 feet 6 inches wide. This picture very nearly corresponds with the composition of No. 82, and like that picture is styled the Allegorical Decline of the Roman Empire.
154. A Repos of the Holy Family. The Landscape represents a beautiful pastoral scene, with flocks and herds feeding in the surrounding meadows.	Antwerp, 1661, and a duplicate of a smaller size for Mr. Cause in 1675.	154. Removed in 1806 by the French Army from the Hesse Cassel Gallery, and presented to the Empress Josephine. Bought in 1815 by the Emperor Alexander. Now in the Hermitage Palace. Engraved by Schlotterbeck, and also by C. Haldenwang. Size 3 feet 8½ inches high, by 5 feet 1 inch wide. See Nos. 88, 187.
155. A Pastoral Scene, representing an open Country, with a Castle and other buildings on a distant eminence.	Mr. Wiald, 1661.	155.
156. A Herdsman driving Cattle to a River, over which is a rustic Bridge.	Sig. Don Lei, 3d September, 1662.	156.
157. Priests sacrificing to Apollo; or the Idolatry of Solomon. This superb picture is remarkable for two beautiful Temples, and other buildings standing on the right of the picture.	Sig. Angelino Angelino. The picture is signed and dated 1668.	157. Formerly in the Altieri Palace at Rome. Purchased with the Companion, No. 185, during the late war, by Mr. Fagan, and sold to the late Wm. Beckford, Esq. for £7500. from whom they passed into the possession of Hart Davies, Esq. at £12000. and are now in the Collection of John Miles, Esq. of Leigh Court, Bristol. Size 5 feet 9 inches high, by 7 feet 5 inches wide. Engraved by W. Woollett, Pardon, and F. Gwillim.

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No.

158. The Flight into Egypt. A Landscape with a River on which are two men in a boat pulling in their nets.

159. Mercury and Battus. A beautiful Landscape, with the ruins of a Temple on the verge of a Grove.

160. Tobias and the Angel. An open country, with a River crossed by a Bridge which a peasant has just passed with a herd of cattle.

161. Moses beholding the Burning Bush. The scene represents an open and richly diversified country, on the right of which rises a rocky mountain.

162. The Enchanted Castle. This sublime picture is so named from a noble building standing on a rock in the centre. In the foreground is seated a female in a contemplative attitude, which is thought to be intended for Psyche, but is more probably a personification of Melancholy.

163. Cephalus and Procris. The latter, accompanied by a Nymph, is in the act of presenting her lover the swift-footed hound.

164. Apollo and the Cumæan Sybil. The story is introduced in the foreground of a Landscape, in which is seen the Temple of the Sybillaæ on one side, and the City of Cumæ on the other, and beyond the latter a spacious bay of the Sea.

165. Christ calling Peter and Andrew. The View represents the sea-coast bounded on one side by cliffs.

166. Erminia listening to the tale of the old Shepherd, near whom are his three Children. Tasso vii. 16. The story is introduced in the foreground of a Landscape.

167. Cupid and Psyche (or Clytie). This beautiful Landscape was doubtless intended to pourtray the abode of bliss, the young God with his beloved Psyche are enjoying the cooling freshness of a pellucid stream in the foreground of the picture.

168. Carlo and Ubaldo embarking in pursuit of Rinaldo, Tasso 15.

169. Jacob and Rachel at the Well. The View represents a fine open Country with Wells in the foreground, near which is introduced the above story. A flock of sheep is by them. Called the Noon of the Day.

170. Mercury and Battus. The latter is seated on a rock in the centre of the foreground of a Landscape, with Cattle feeding around him.

For whom, or what Places, and when the Pictures from these Drawings were painted.

No.

158. The Constable, Colonna, 1663.

159. Antwerp, May 26, 1663.

160. Sig. Dalmalaye at Antwerp, 1663.

161. Monsign. Courlement, 1664.

162. The Constable, Colonna, 1664.

163. Monsign. de Bourlemont, 1665.

164. Monsign. Bourlemont, 1665.

165. Sicily, 1665.

166. Sig. Falconieri, 1666.

167. Constable, Colonna, 1666.

168. Sig. Falconieri, 1667.

169. Antwerp, 1667.

170. Mr. Barme, 1666.

The late, or present Possessors of the Pictures, with the Sizes, and the Prices for which they have at various times been sold, or valued, and the Names of the ENGRAVERS.

No.

158. Sold in the Collection of Prince Lucien Buonaparte, 1816, for 490 guineas. Right Honourable Lord Ashburton. Etched in the Lucien Gallery, and Engraved by Morel. Size 2 feet 3 inches high, by 1 foot 10 $\frac{1}{2}$ inches wide. See also Nos. 60, 66, and 104.

159. Duke of Devonshire. Engraved by T. Peak, 1766. Size 2 feet 5 inches high, by 3 feet 7 inches wide. See also Nos. 128, 131, and 170.

160. Removed from the Hesse Cassel Gallery by the French Army, and presented to the Empress Josephine at Malmaison, and now in the Palace of the Hermitage, St. Petersburg. Engraved by Schlotterbeck and Haldenwang. Size 3 feet 8 $\frac{1}{2}$ inches high, by 5 feet 1 $\frac{1}{2}$ inches wide.

161. Formerly in the possession of Mr. Clarke, the Honourable Mr. Bouverie, the Duke of Bridgewater, and the Marquis of Stafford, and now in the splendid Collection of Lord F. Egerton. Size 9 ft. 8 $\frac{1}{2}$ inches high, by 5 feet 1 $\frac{1}{2}$ inches wide.

162. Subsequently in the possession of Mr. Davenport, Dr. Chauncy, Mons. de Calonne, in whose Collection it was sold in 1795 for 520 guineas. Walsh Porter's, Esq. 1810, 900 guineas. Now in the choice Collection of William Wells, Esq. of Redleaf, Kent. Engraved by Byrne. Size 3 feet 10 inches high, by 5 feet 0 $\frac{1}{2}$ inch wide.

163. Lord Clive. Engraved 1779, by Browne. Volpato has engraved a print of a similar composition of Figures, but differing in the Landscape, after a picture in the Doria Palace. See Nos. 91 and 100.

164. Thomas William Coke, Esq. and now the Earl of Leicester's at Holkham, Norfolk. Size 3 feet 6 inches high, by 4 feet 6 inches wide, about.

165.

166. Mr. Davenant. See No. 196.

167. Dr. Chauncy. Sold in 1825 in the Collection of Lord Berwick for £1,110. Bought by Mr. Zachary, on whose decease in 1828 it was again sold by auction for 1550 guineas. Frederick Perkins, Esq. Size 3 feet 6 inches high, by 4 feet 11 $\frac{1}{2}$ inches wide.

168. The Duke of Kent, Earl of Hardwicke, Lady de Grey, and now Lord Stamford. Engraved by Canot, 1774. Size 4 feet 6 inches high, by 5 feet 1 inch wide.

169. Taken by the French Army from the Hesse Cassel Gallery in 1806. Purchased from the Empress Josephine, at Malmaison, 1815, by the Emperor of Russia, and now in the Hermitage Palace. Engraved by Schlotterbeck, and also by Haldenwang. Size 3 feet 8 $\frac{1}{2}$ inches high, by 5 feet 1 $\frac{1}{2}$ inch wide.

170. Subsequently in the possession of Thomas Walker, Esq. Sir Thos Harvey, and now the property of the Rev. Wm. Tower. Size 1 foot 8 inches high, by 2 feet 2 $\frac{1}{2}$ inches wide. See also Nos. 128, 131, and 159.

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171.	Demosthenes on the Sea-shore. The Ruin of a noble edifice is on one side, beyond which are two Ships at anchor. A serene Morning.	171. Monsign. de Bourlemont. 1667.	171. Successively the property of Mr. Clarke, the Hon. Mr. Bouvierie, the Duke of Bridgewater, the Marquis of Stafford, and now Lord Francis Egerton's. Size 3 feet 9 inches high, by 4 feet 1½ inch wide.
172.	A Shepherd playing on a pipe, five Goats repose near him, and seven others are browsing in the surrounding meadows of a rich and well wooded landscape.	172. Palermo. 1667.	172. Sold in the Collection of Lord Kinnaid, £1000. Mr. Glover, 1830, bought in at 700 guineas. Bought by Messrs. Smith, and sold to Sir Thomas Baring, Bart. Engraved by Dubourg. Size 1 foot 9½ inches high, by 2 feet 3½ inches wide.
173.	Abraham sending away Hagar and her Son. The story is represented in front of a building embosomed in trees, and the surrounding country is hilly and richly wooded.	173. Count Waldestain. 1668.	173. In the Royal Gallery at Munich. Size 3 feet 8 inches high, by 4 feet 3 inches wide.
174.	The Angel appearing to Hagar and her Son. The Landscape represents a wild and hilly country, with a fine cluster of trees growing on a bank near a rocky cliff.	174. Count Waldestain. 1668.	174. In the Royal Gallery at Munich. Engraved in aquatint. Size 3 feet 3 inches high, by 4 feet 3 inches wide. See also Nos. 106, 133, 140, and 187.
175.	Diana and Nymphs reposing after the chase. A Landscape adorned with classical buildings, two of which are situated on the bank of a Lake.	175. Constable, Colonna. 1669.	175. In the Royal Museum at Naples. Engraved by Poretta and C. Duttenhofer.
176.	A Herdsman driving Cattle through a River. The ruins of a beautiful edifice rise amidst trees at the side.	176. Francesco Piapiere, Counsellor, at Ratisbon, and for Mr. Faché. 1670.	176. Subsequently the property of John Barnard, Esq., Walsh Porter, Esq., and now in the Collection of Peter Miles, Esq. of Leigh Court, Bristol. Etched with variations by Claude, and engraved by Vivares. Size 1 foot 11 inches high, by 2 feet 10 inches wide.
177.	An old Man, with a Woman and Child listening to a Herdsman playing on a pipe. Cattle browse in the surrounding meadows.	177. Sig. Bernis, in Denmark.	177.
178.	Priests conducting a Victim to sacrifice. In this splendid composition a noble temple of great beauty arrests the eye. A number of votaries are paying adoration to a statue of Venus under a lofty portico.	178. The Constable, Colonna. 1672.	178. Engraved with variations by Pandoni. See No. 182.
179.	Æneas with his Father and Ascanius visiting Helenus at Delos. This story is represented as passing in front of the portal of a noble edifice, a little remote from which is the splendid temple of Apollo and other buildings, and in the distance a Sea-port.	179. Mr. Du Passy le Gout.	179. This Picture has successively passed through the Collections of the Countess de Verre, Viscount Fontspertius, Mons. Blondel de Gagny, and Henry Hope; at the Sale of the Collection of the latter in 1816, it was sold for the small sum of £260.; sale of the Collection of Jeremiah Harman, Esq. 1844, 1750 guineas. Size 3 feet 1 inch high, by 4 feet 2 inches wide.
180.	Æneas shooting Deer, vide book 1, Virgil's Æneid. A view of a fertile country, with the Sea in the distance, and a Fleet at anchor.	180. Sig. Paolo Francesco Falconieri. 1672.	180. Sold in the Collection of Mons. Lapeyrière, Paris, 1822, for 12,000 francs. £480. Subsequently the property of Mr. Tolcher, and now in the Collection of Mr. Baillie Boschaerts, of Antwerp. Size 3 feet 7 inches high, by 5 feet 1 inch wide.
181.	Jacob wrestling with the Angel. The story is introduced in the foreground of a mountainous Landscape, under the appearance of the break of day.	181. Sig. Henri Eveque d'Epres. 1672.	181. Removed from the Hesse Cassel Gallery by the French Army, 1806, and presented to the Empress Josephine, at Malmaison, from whom it was purchased by the Emperor Alexander in 1815, now in the Hermitage Palace. Engraved by Von. Schlotterbeck, and also by Haldenwang. Size 3 feet 8½ inches high, by 5 feet 8 inches wide.
182.	Priests proceeding with a sacrificial Bull towards a fortified City.	182. Cardinal Massimi. 1673.	182. See also No. 178.
183.	The Cumæan Sybil conducting Æneas to the entrance of the Infernal Regions. The view represents an open, bold and hilly country, lighted up by the last gleams of Sun-set.	183. Sig. Paolo Francisco Falconieri.	183. Sold in the Collection of Mons. Lapeyrière, Paris, 1824, for 6950 frs. Subsequently the property of Mr. Tolcher, and now in the Collection of Mr. Baillie Boschaerts, Antwerp. Size 3 feet 8 inches high, by 5 feet 1 inch wide.

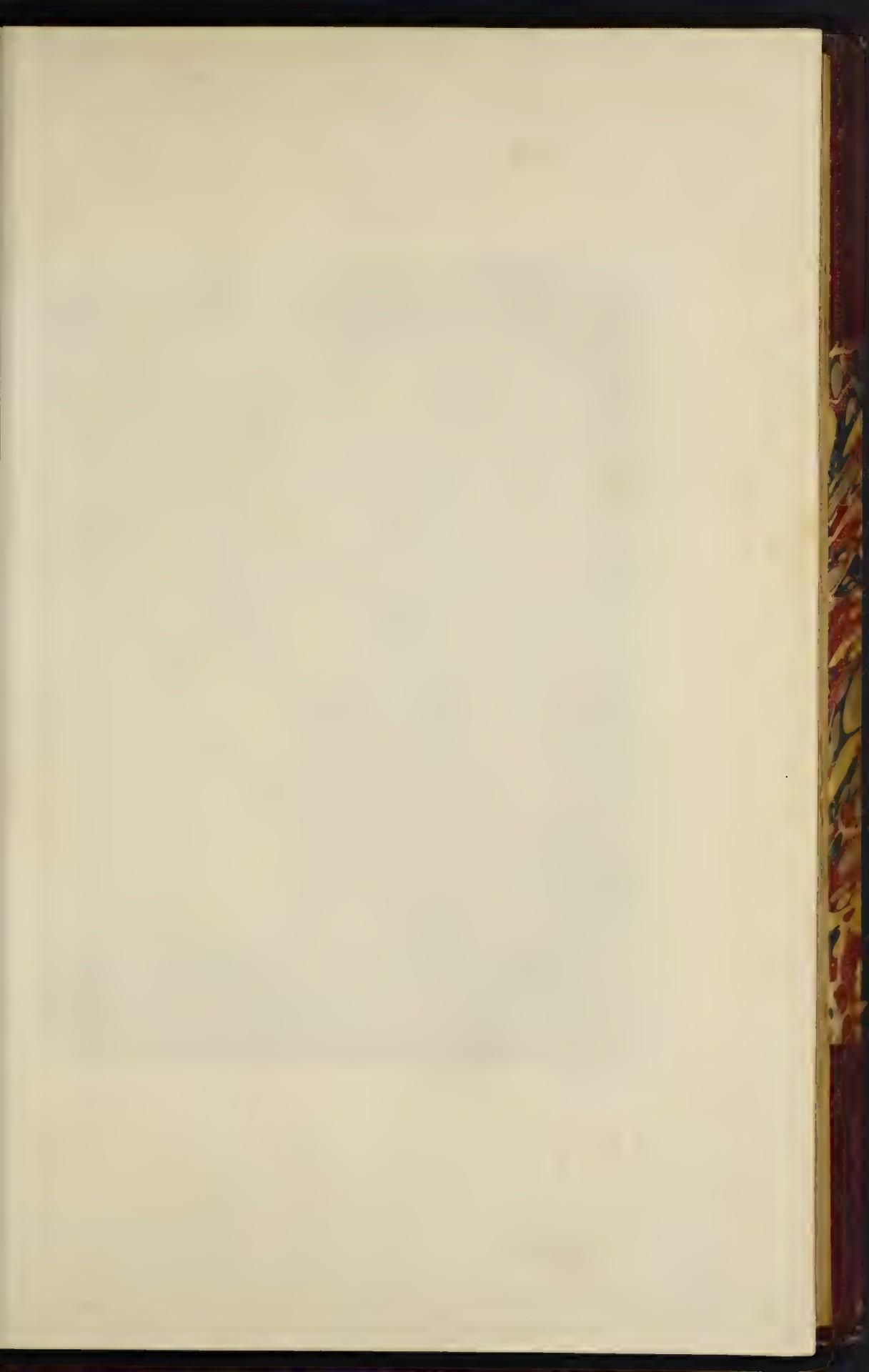
No.	A Catalogue of One Hundred Prints contained in Volume the Second.	For whom, or what Places, and when the Pictures from these Drawings were painted.	The late or present Possessors of the Pictures ; with the Sizes, and the Prices for which they have at various times been sold, or valued, and the Names of their ENGRAVERS.
184.	Perseus conversing with Cupid. View on the Sea Coast, with a chain of cliffs at the side. The story is introduced on the foreground, at the extremity of which is a group of females, and at a little distance is seen Pegasus.	Cardinal Massimi. 1674.	Mr. Edwin, Thomas Coke, Esq. Earl of Leicester, Holkham, Norfolk. Size 3 feet 6 inches high, by 4 feet 6 inches wide, about.
185.	The Landing of Æneas in Italy. Two Vessels are seen on a broad River, and the Trojan Hero standing at the head of one of the ships, appears to be addressing a body of soldiers who are at the foot of a cluster of trees.	Prince don Gaspero Altieri. 1675.	Purchased with No. 157, by Mr. Fagan, about the year 1810, from the Altieri Family, and sold to the late W. Beckford, Esq. from whom it passed to Hart Davies, Esq. and is now in the Collection of Peter Miles, Esq. See No. 157. Size 5 feet 9 inches high, by 7 feet 5 inches wide.
186.	Dido shewing Æneas the Port of Carthage. These noble persons appear to have just quitted the portal of a Palace at the side, followed by a girl and two female attendants.	The Constable, Colonna. 1676.	In 1802, this picture was sold in the Collection of W. Young Ottley, Esq. for 800 guineas; again in 1818, for 620 guineas; and at the sale of Chevalier Erard's Collection, Paris, 1832, 16,901 frs.—bought in : same gentleman, London, 1833, 460 guineas. Size 3 feet 10 inches high, by 4 feet 9½ inches wide.
187.	A Repos of the Holy Family. The subject is introduced in the foreground of a Landscape, and an Angel is kneeling while ministering to the infant Saviour.	Sig. Mutio Massimi. 1676.	Thomas William Coke, Esq. now Earl of Leicester, Holkham, Norfolk. Size 3 feet 6 inches high, by 4 feet 6 inches wide, about. See Nos. 33, 38, 154.
188.	Jacob with Laban and Rachel. A Landscape with a cluster of beautiful trees in the centre, beyond which is perceived the Ocean speckled with a few ships.	Sig. Francisco Mayer. 12th Oct. 1676.	Bequeathed by Sir Francis Bourgeois, together with a valuable Collection, to the Dulwich Hospital Gallery. Size 2 feet 4 inches high, by 3 feet 1 inch wide. See also Nos. 134, and 147.
189.	A Herdsman driving Cattle through a River. A hilly Landscape, with a River flowing along the foreground, beyond which is a Villa, and from thence the scene terminates with mountains.	Mr. L'Abbé Chevalié. 14th March, 1677.	189.
190.	A Shepherd and Shepherdess in conversation; they are seated on a bank, and two young females and a youth stand before them. Sheep and Oxen are on the bank of a stream.	The Constable, Colonna.	190.
191.	Philip baptizing the Eunuch. The story is introduced in the foreground of an open and richly wooded Landscape.	Cardinal Spada. 1673.	This picture was imported into England during the War. Sold at Auction, 1804, 590 guineas. Bought by Messrs. Smith, of Mr. White in Paris. Size 2 feet 9½ inches high, by 4 feet 7½ inches wide.
192.	Mercury and Apollo. A Landscape with the remains of a beautiful Temple at the side, and vestiges of ancient buildings around. The distant country is also variegated with fragments of buildings. This picture is styled in the former Index, Mercury and Battus.	Monsig. Bourlémont.	192.
193.	Mount Helicon, crowned by a beautiful Temple and the Fountain Hippocrene flowing around its base. Apollo and the Muses are distributed on its acclivity.	Constable, Colonna.	This picture successively became the property of the Rev. H. Carr, Mr. Walsh Porter, and was put up at auction in 1804, and bought in at 1290 guineas; it afterwards passed into the hands of Mons. Eynard at 20,000 frs. and was again imported in 1827, by Mr. Smith. Engraved by Dubourg. Size 3 feet high, by 4 feet 4 inches wide.
194.	Christ appearing to Mary in the Garden. The scene exhibits on one side Mount Calvary with the three Crosses, and at some distance off is seen the City of Jerusalem.	Cardinal Spada.	Sold in a public sale in 1804, for 490 guineas. Now in the Collection of the late W. Beckford, Esq. Size 3 feet high, by 4 feet 4 inches wide, about.
195.	Mount Parnassus and the Muses; the latter are distributed around the acclivity of the Mount, and two of them have advanced to receive Minerva.	195.	Sold in the Collection of Mons. Lapeyrière, Paris, 1824, for 5150 frs. or £206. Size 4 feet 4 inches high, by 5 feet 10 inches wide. See Nos. 126, and 193.
196.	Erminia visiting the old Shepherd. The grouping of this picture nearly corresponds with No. 166. A Cottage among trees is visible beyond the figures.	196.	See No. 166.

A Catalogue of One Hundred Prints contained in
Volume the Second.

For whom, or what Places, and when the Pictures
from these Drawings were painted.

The late, or present Possessors of the Pictures ;
with the Sizes, and the Prices for which they
have at various times been sold, or valued, and
the Names of the ENGRAVERS.

No.	No.	No.
197. The Embarkation of Æneas. The Trojan hero is followed by four Soldiers, and he appears to be speaking to two men in a boat, approaching the shore.	197.	
198. The Embarkation of St. Ursula. The story is represented on an esplanade, in front of some noble Edifices, one of which has the appearance of a Convent.	198.	See also No. 54.
199. A Landscape representing a Pastoral Scene, with four Peasants under the shade of some trees. Two men are in a boat.	199.	
200. Jonah. A Bay or inlet of the Sea bounded by high banks. In the opposite side are some lofty ruins. The Prophet appears to have just landed.	200. Mons. de Bourlemont.	200.

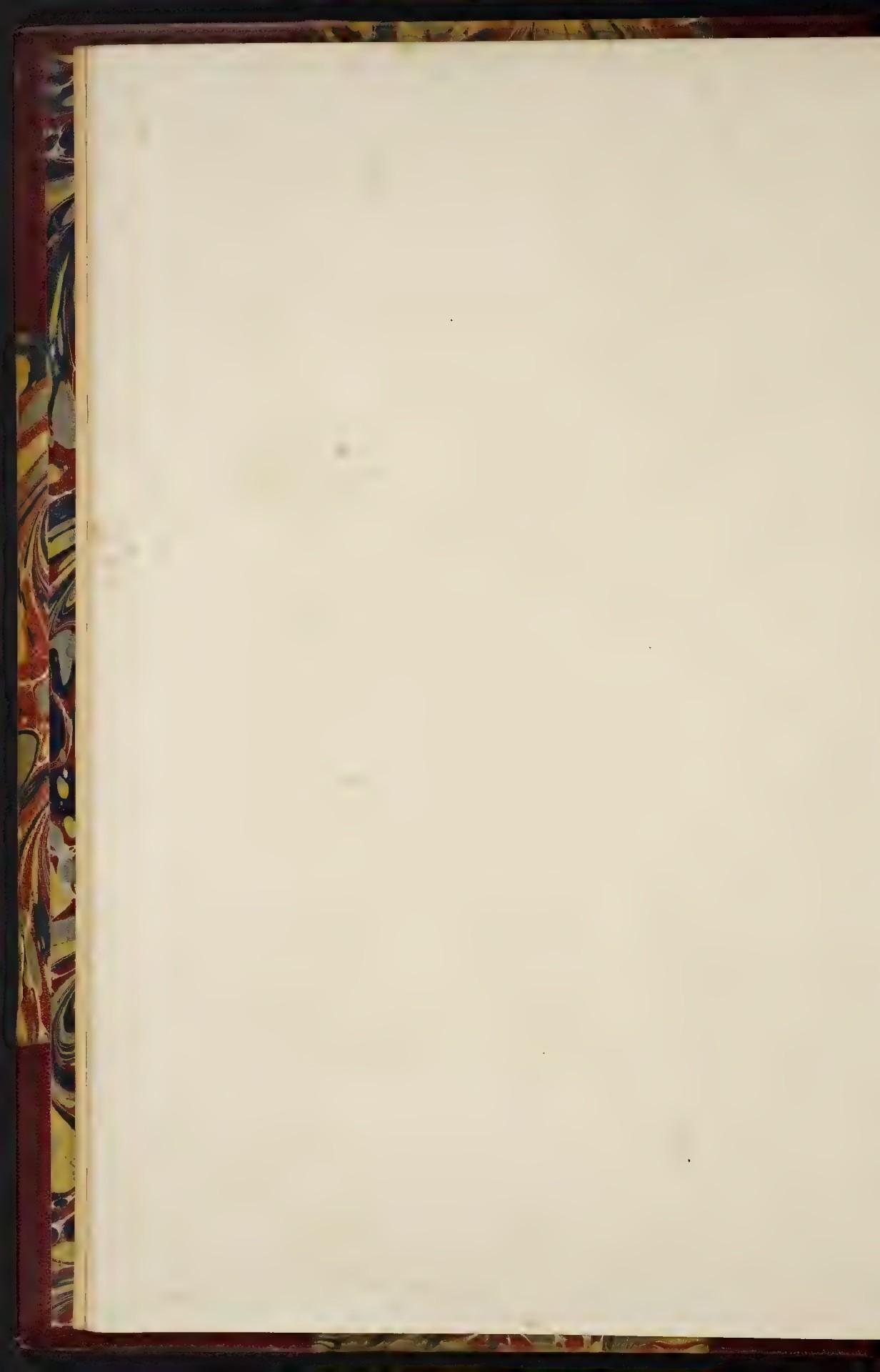


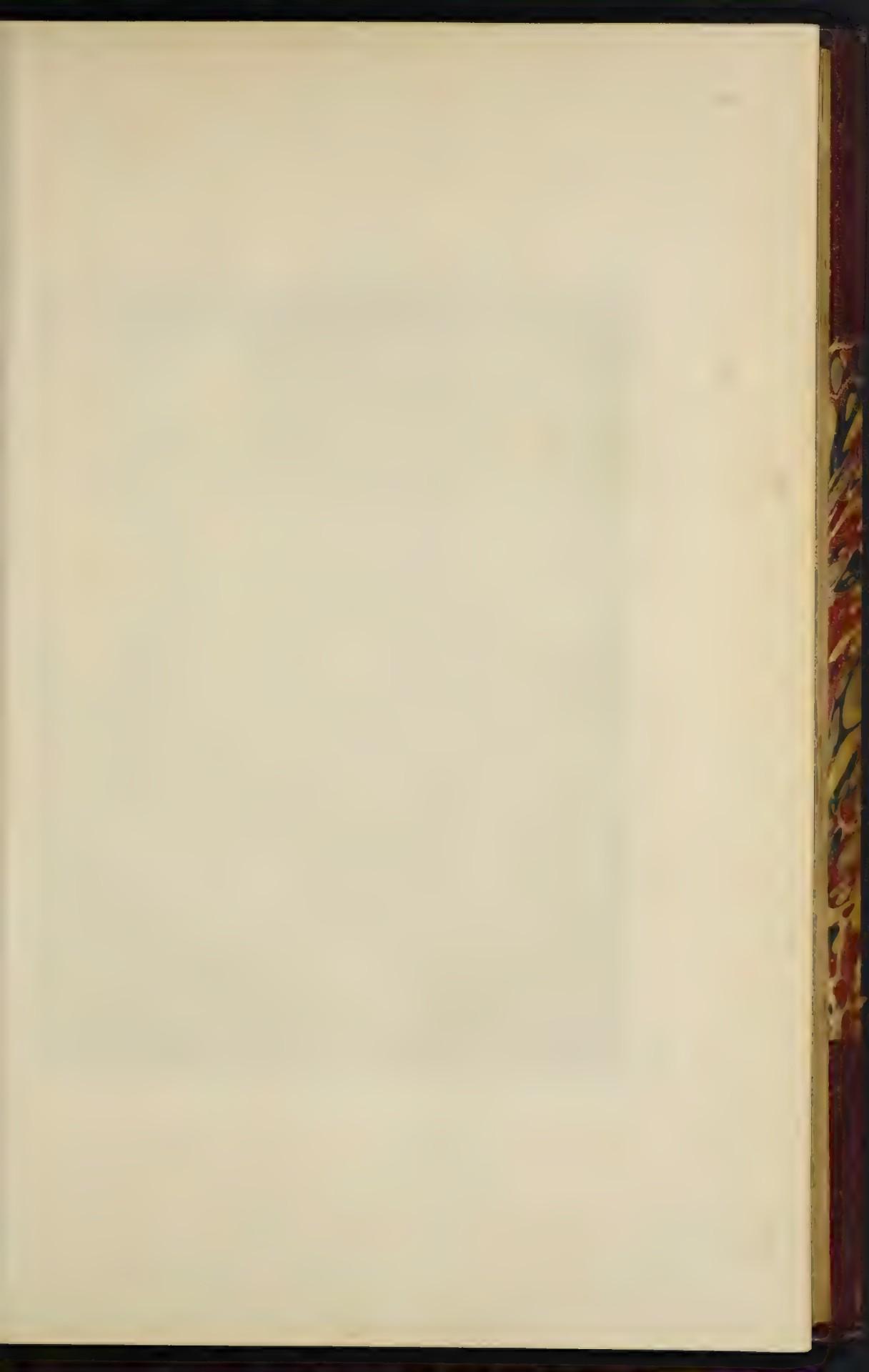


A sketch by

John Smith, Esq., R.A., F.R.S., &c.,
of the British Museum.

Drawn from a sketch made on the collection of the Lake of Geneva.







General Note.—A woodcut by which you can distinguish
the original print from the copy in the collection of the Duke of Devonshire.

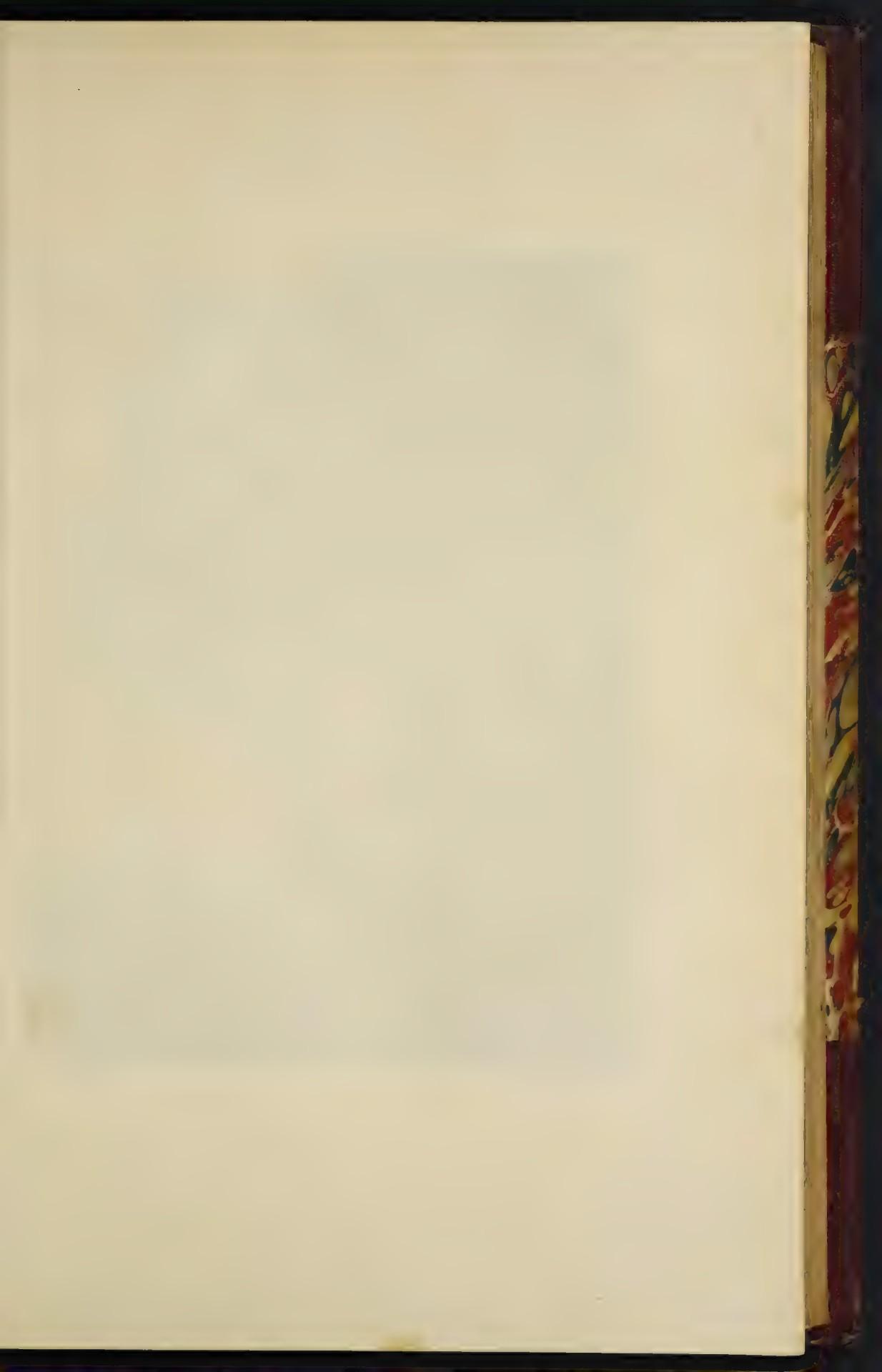


Norden port

Bruxelles Sept 17th 1700 by J. Norden Esq; R. S. R. et C. G. D. et C. G. D. et C. G. D.

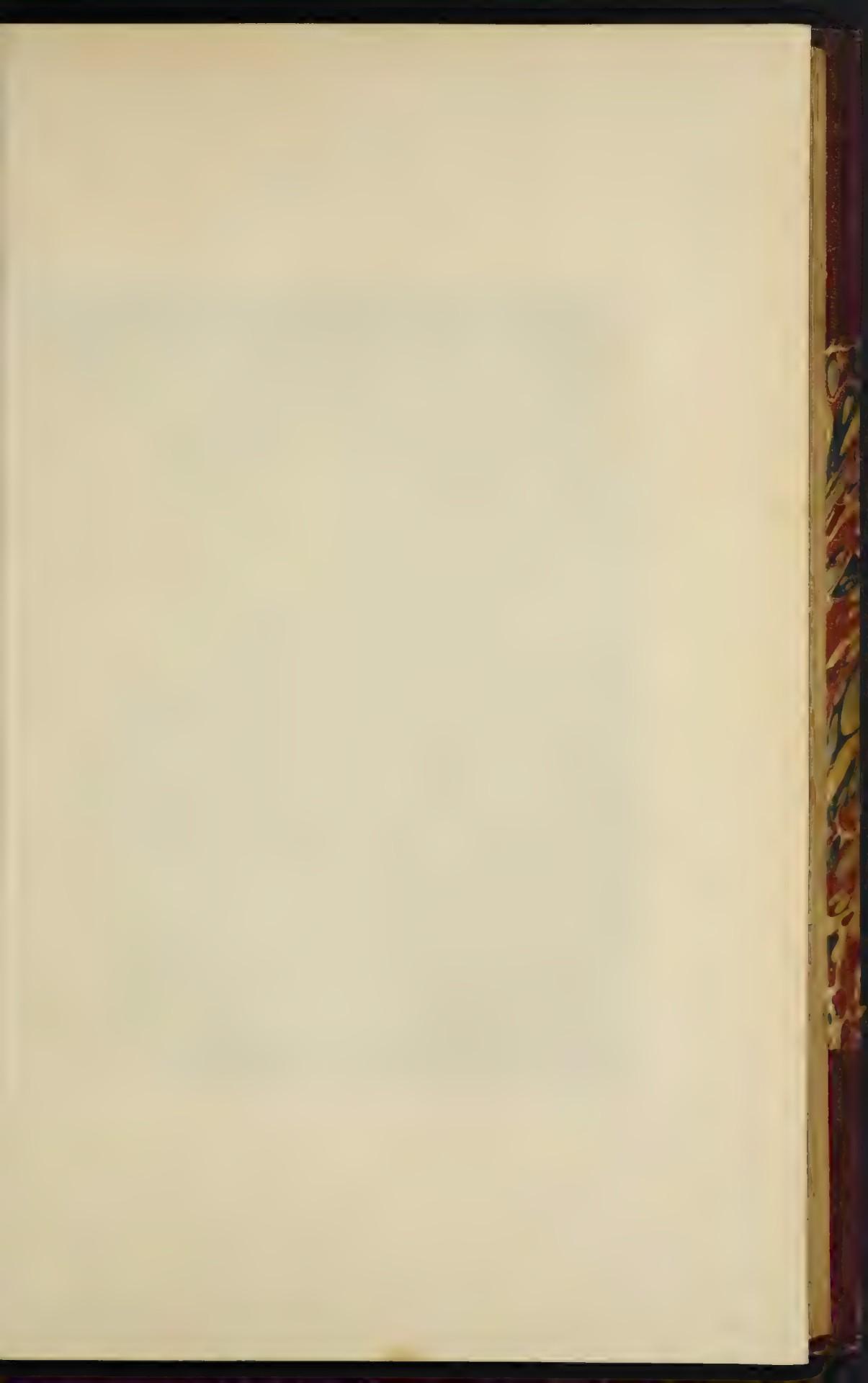
From the Library of the Duke of Devonshire







From the Original Drawing on the Collection of the Duke of Devonshire.
Engraved by J. S. Copley, after a Design by James Stuart.

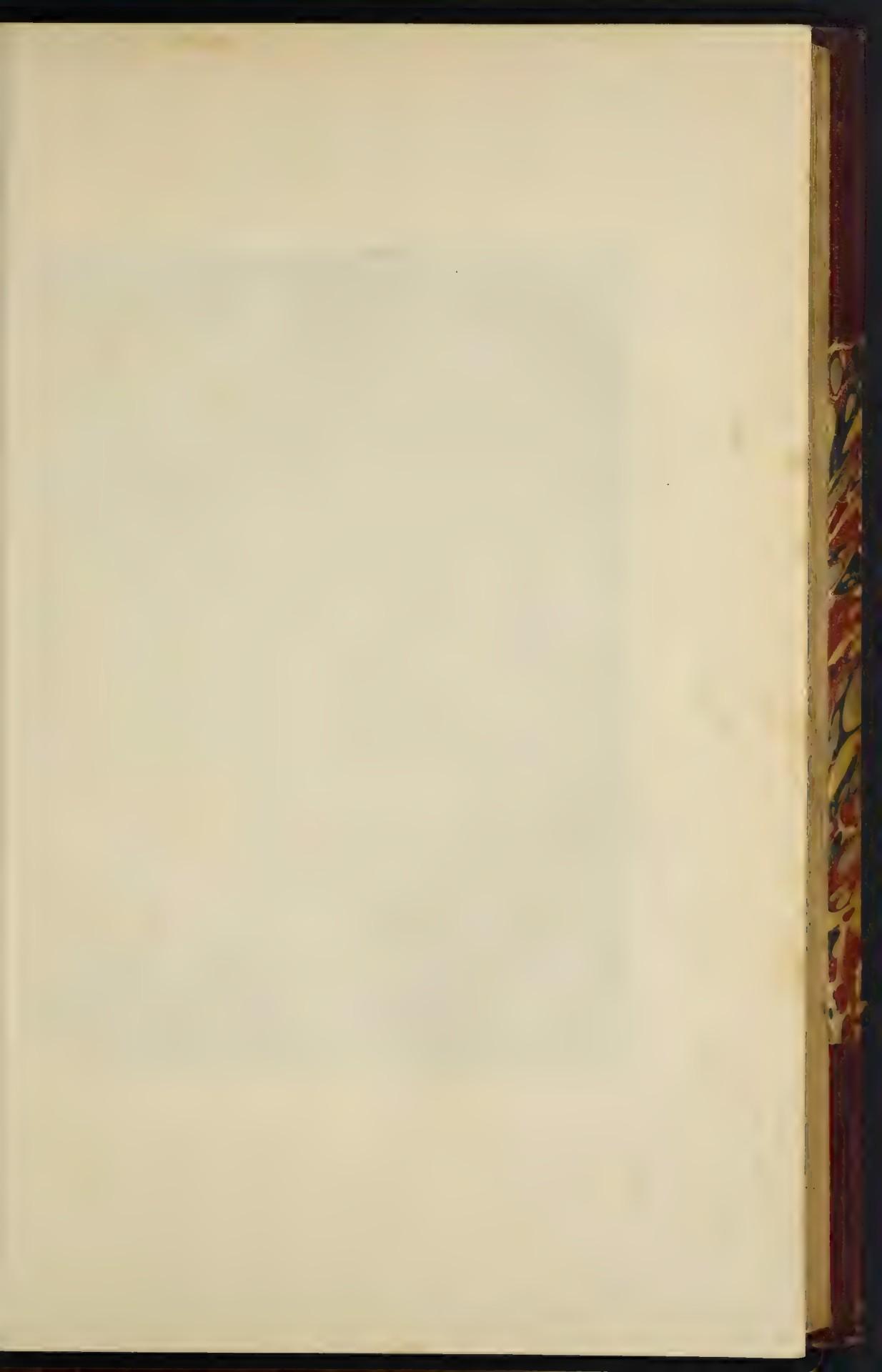


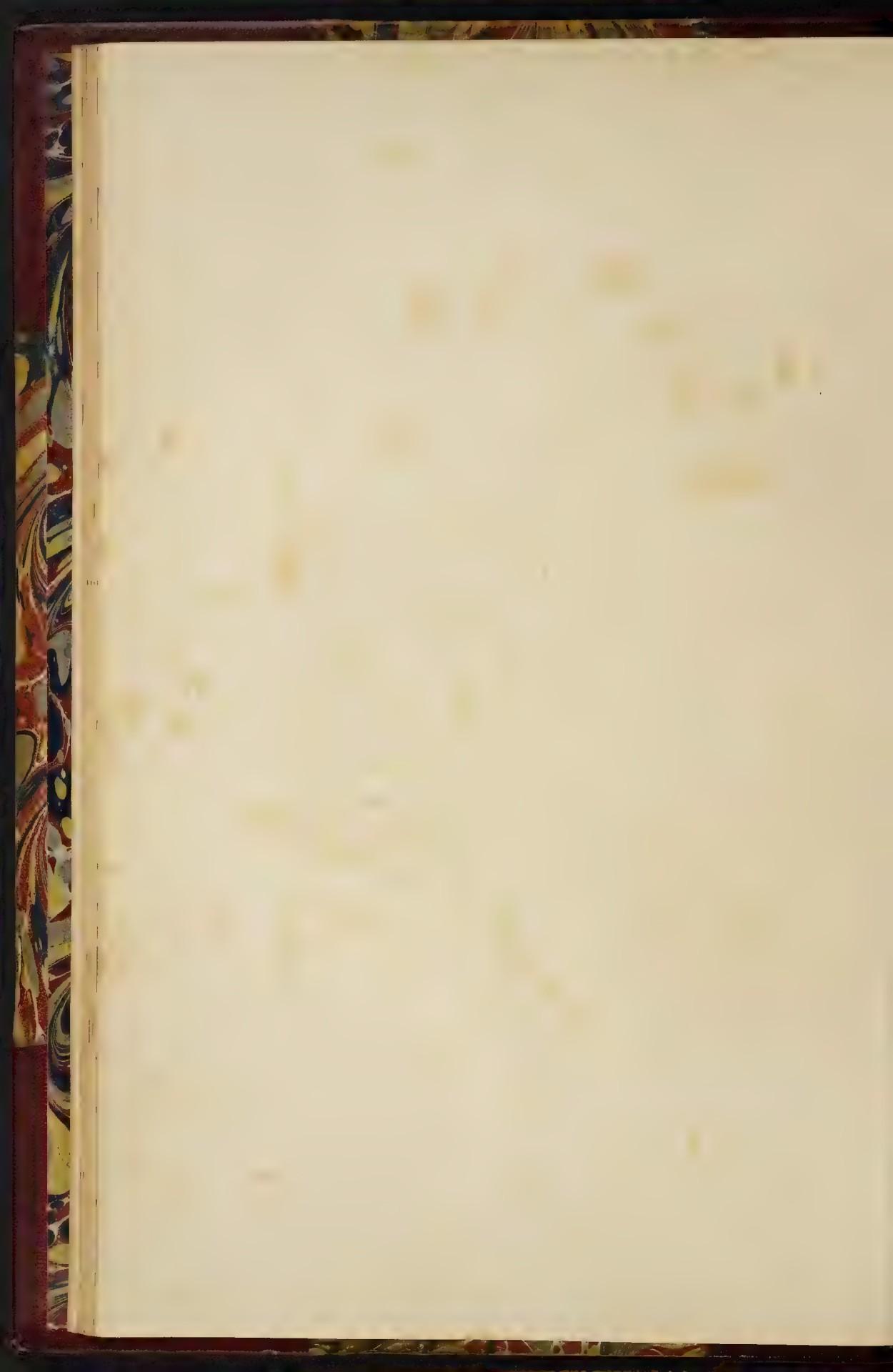


— *K. vander Post.*

Printed at the Royal Holloway College

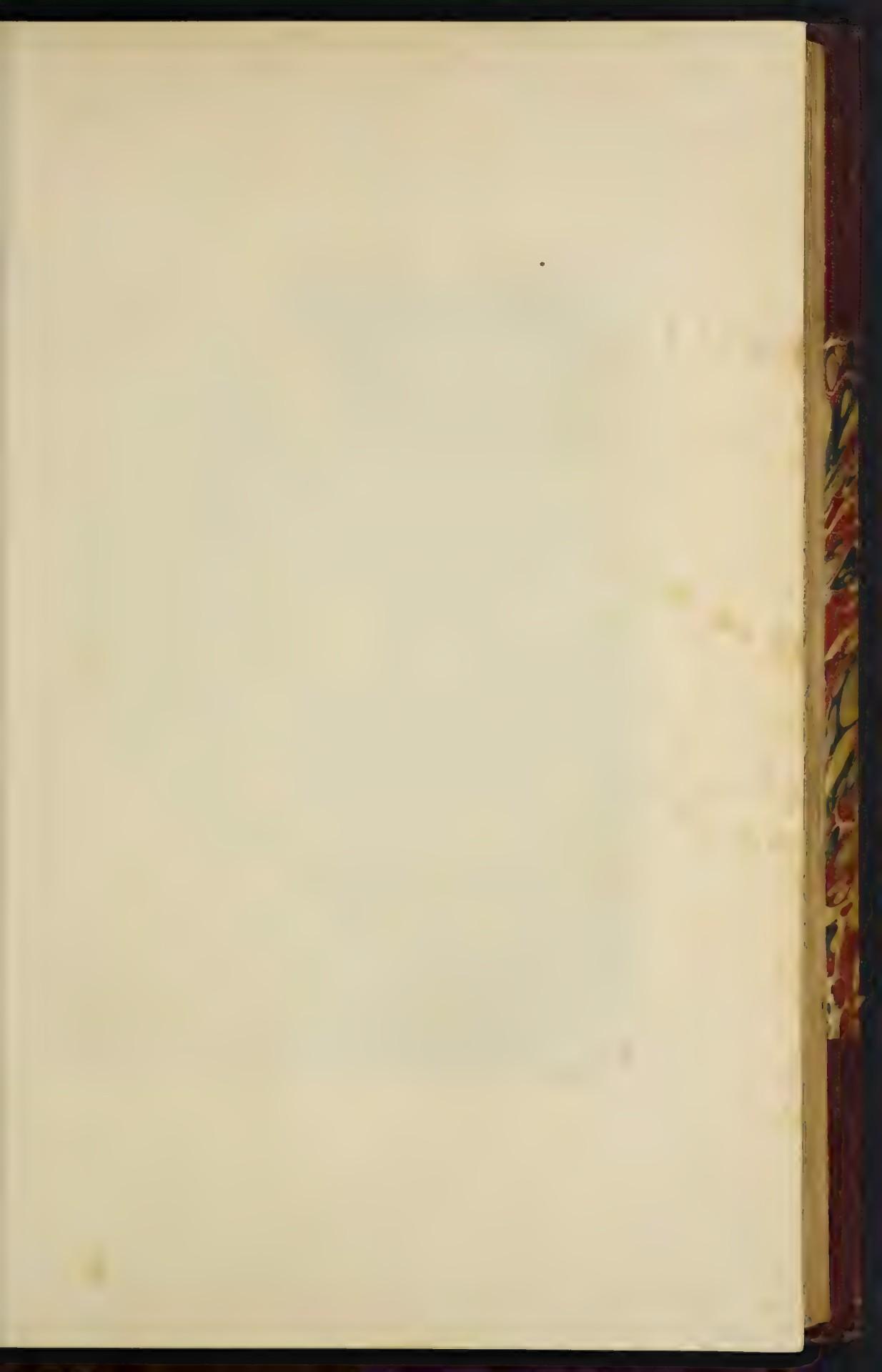
From the Collection of the Duke of Cambridge.





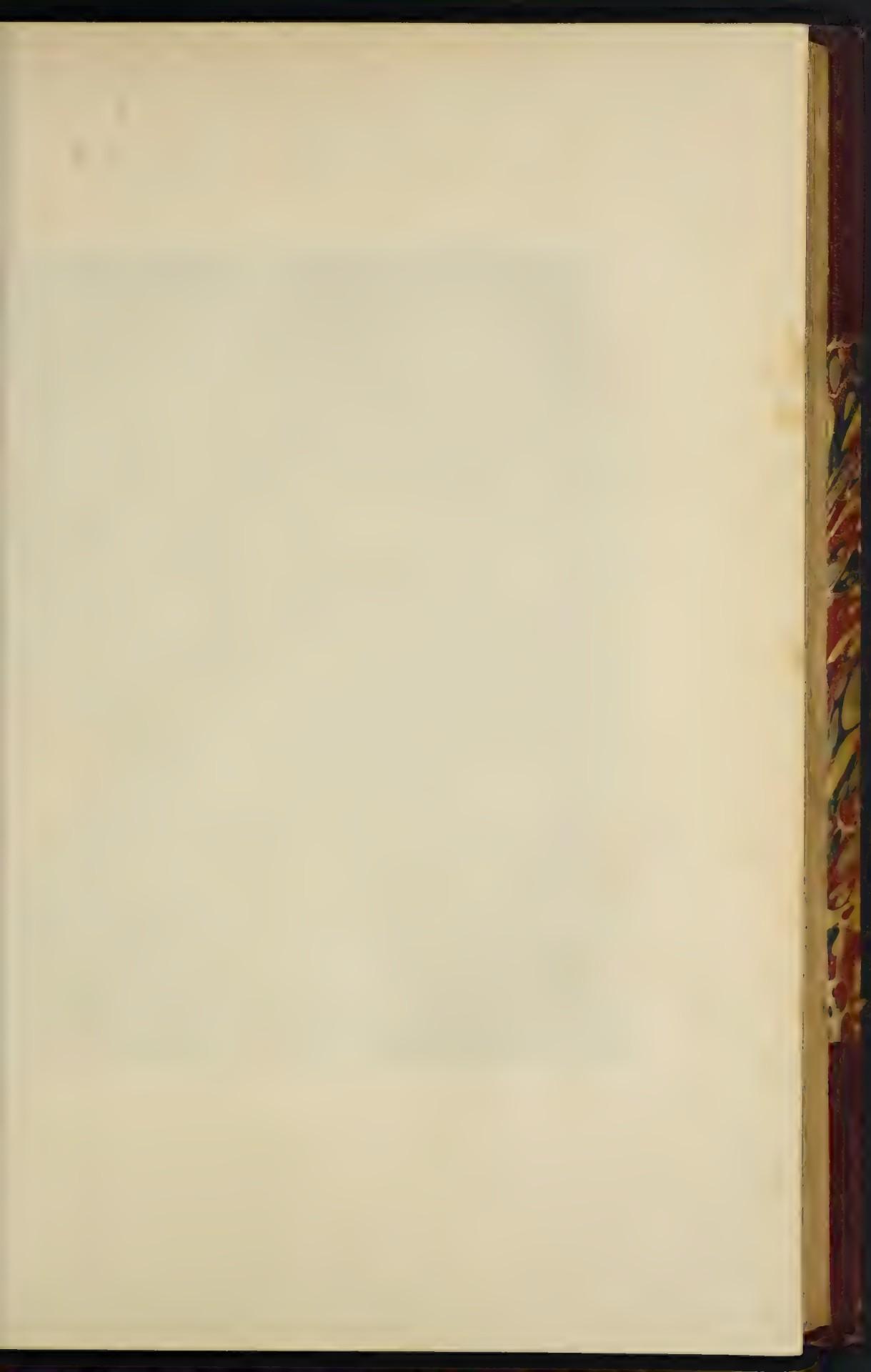
— Natural and Artificial Buildings in the Collection of the Duke of Cleveland.



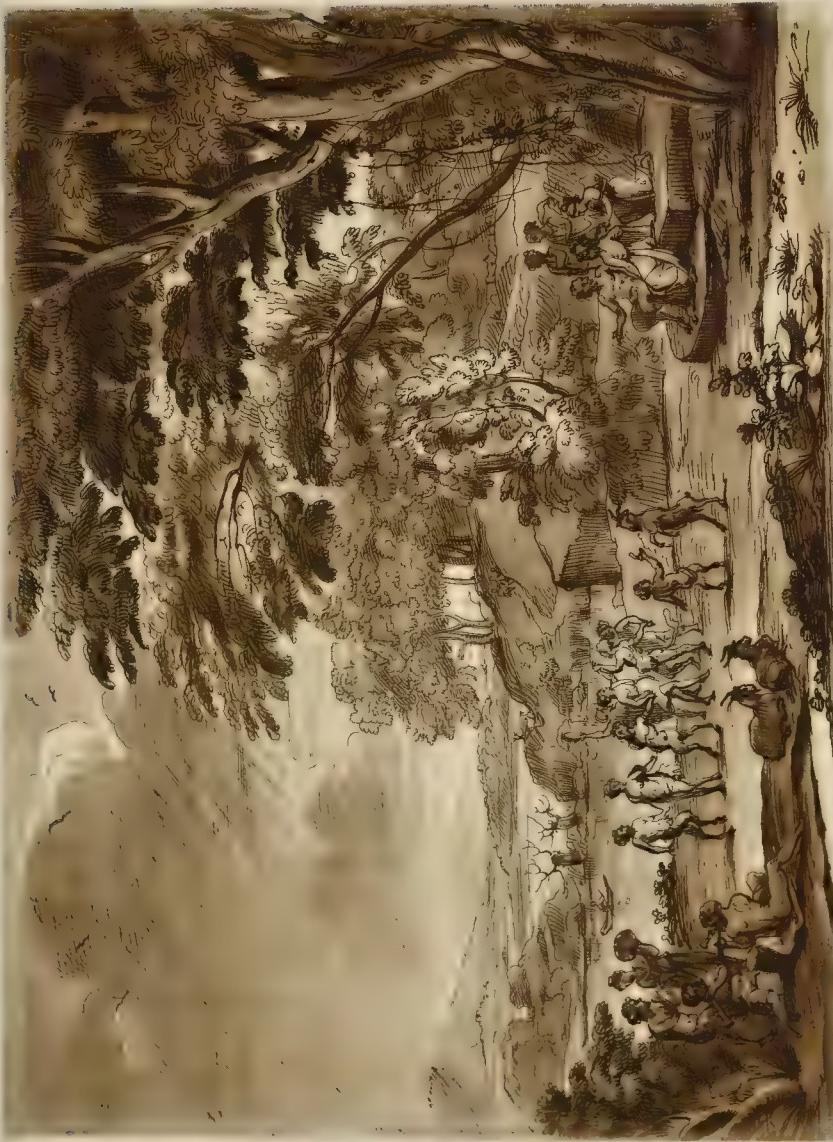


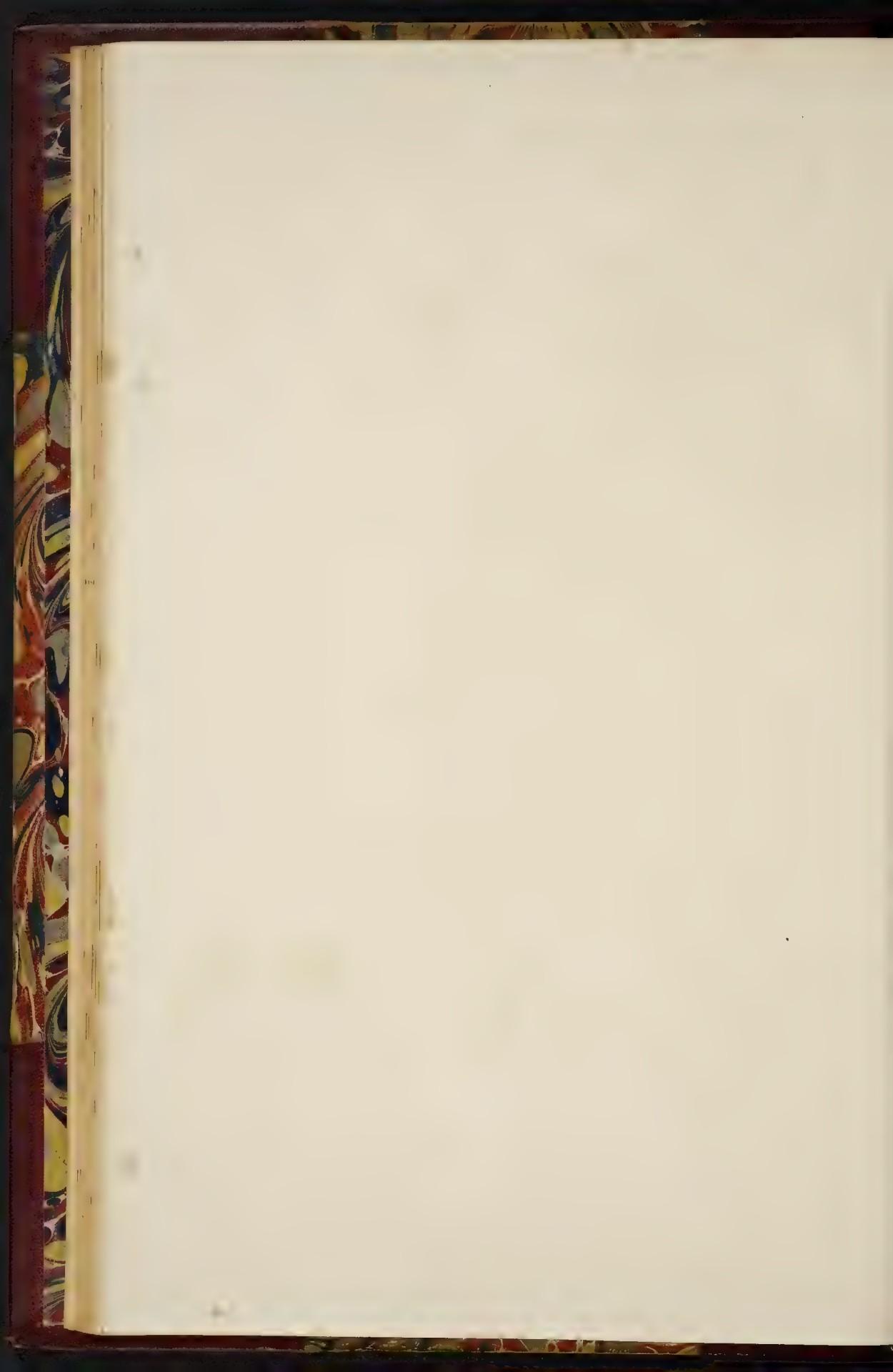


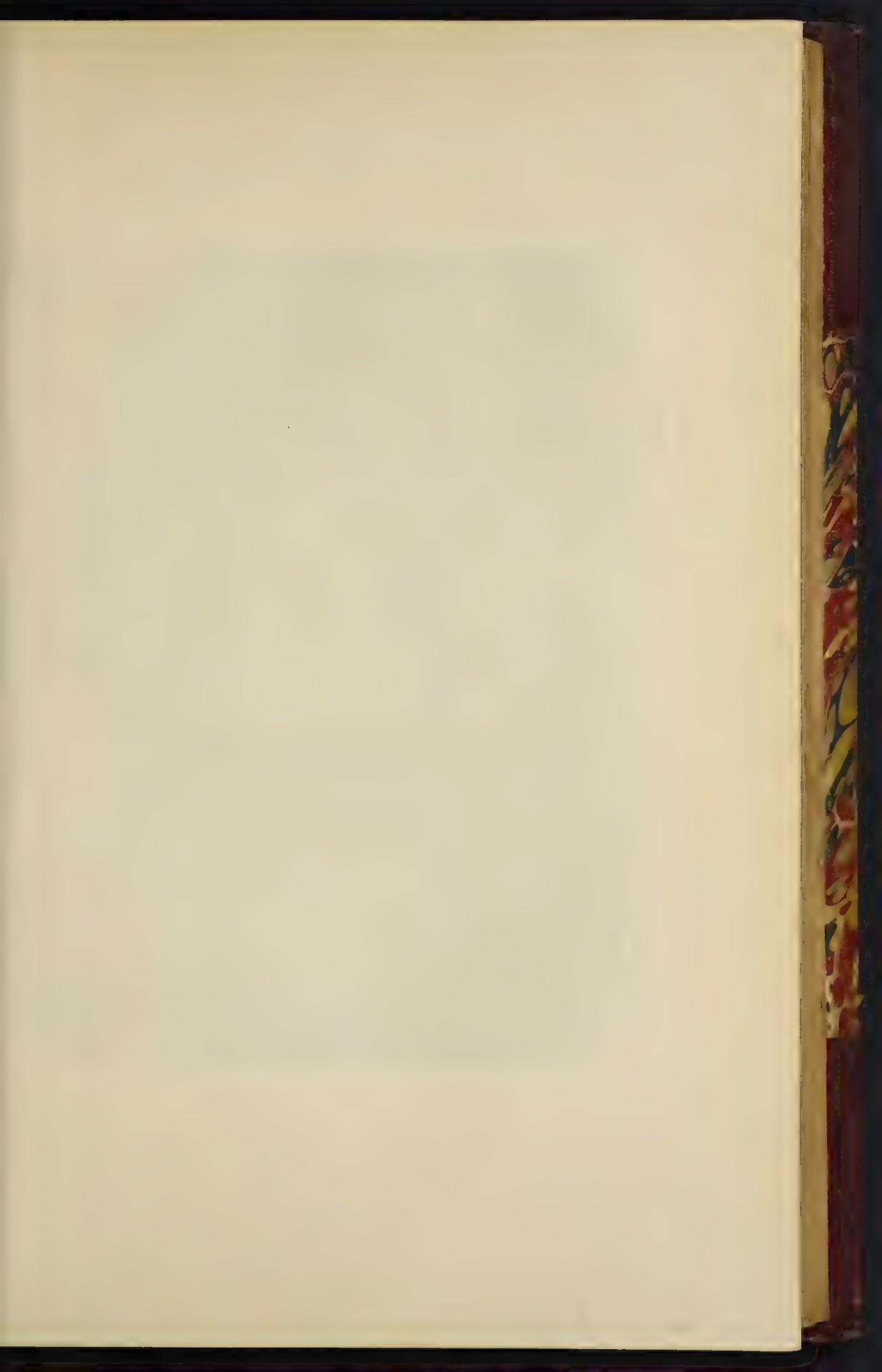
Engraving by J. C. Green for the first edition of *The History of the Chinese Empire* by Sir George Grey, published by Chapman & Hall, London, 1875.



— A. C. L. —
— *Illustration to "The Indian Tribes of North America" by George Catlin.*
— *From the Collection of the Duke of Cleveland.*



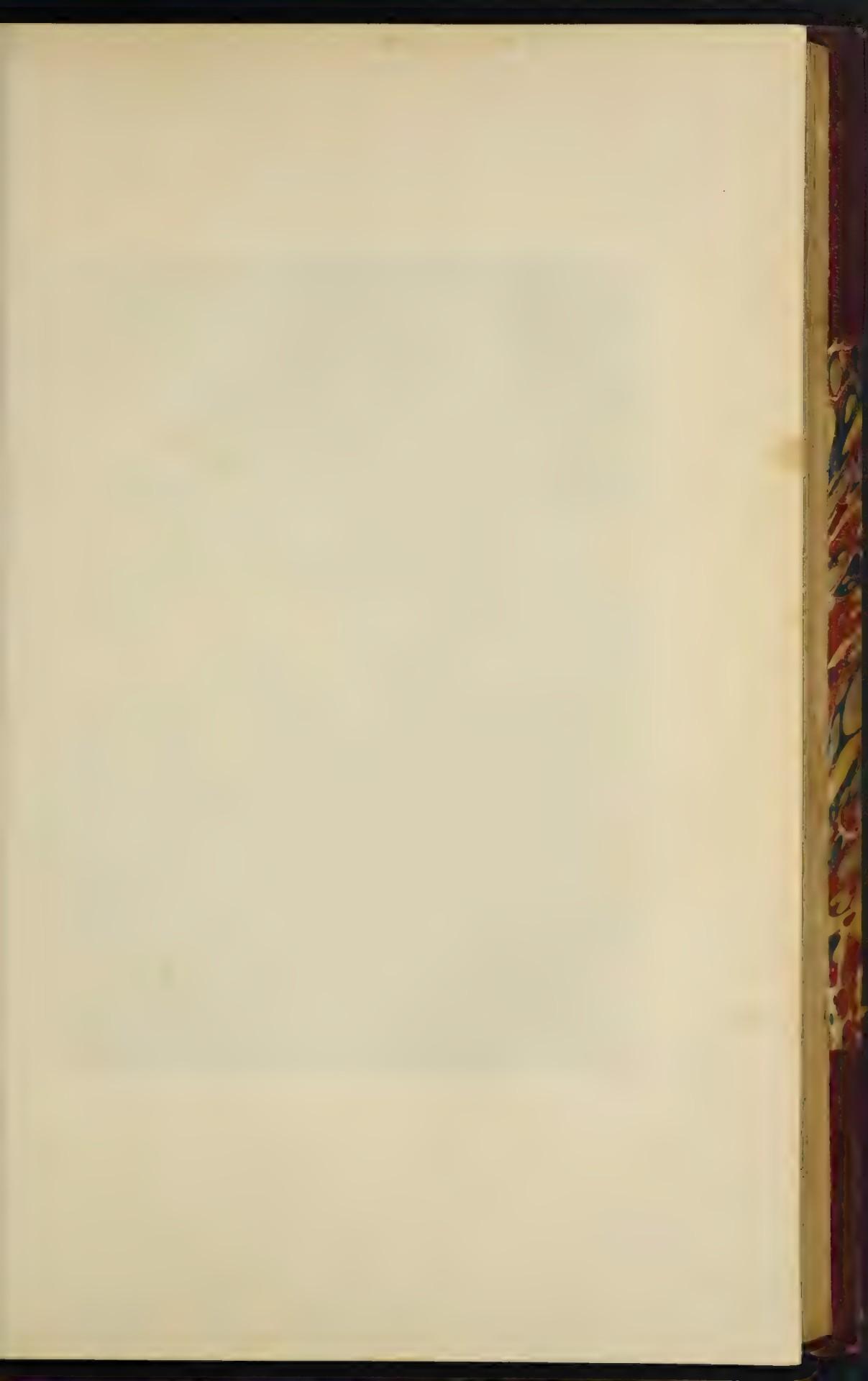




— a colour print.

— A view of the Lake of Geneva,
in the collection of Mr. —



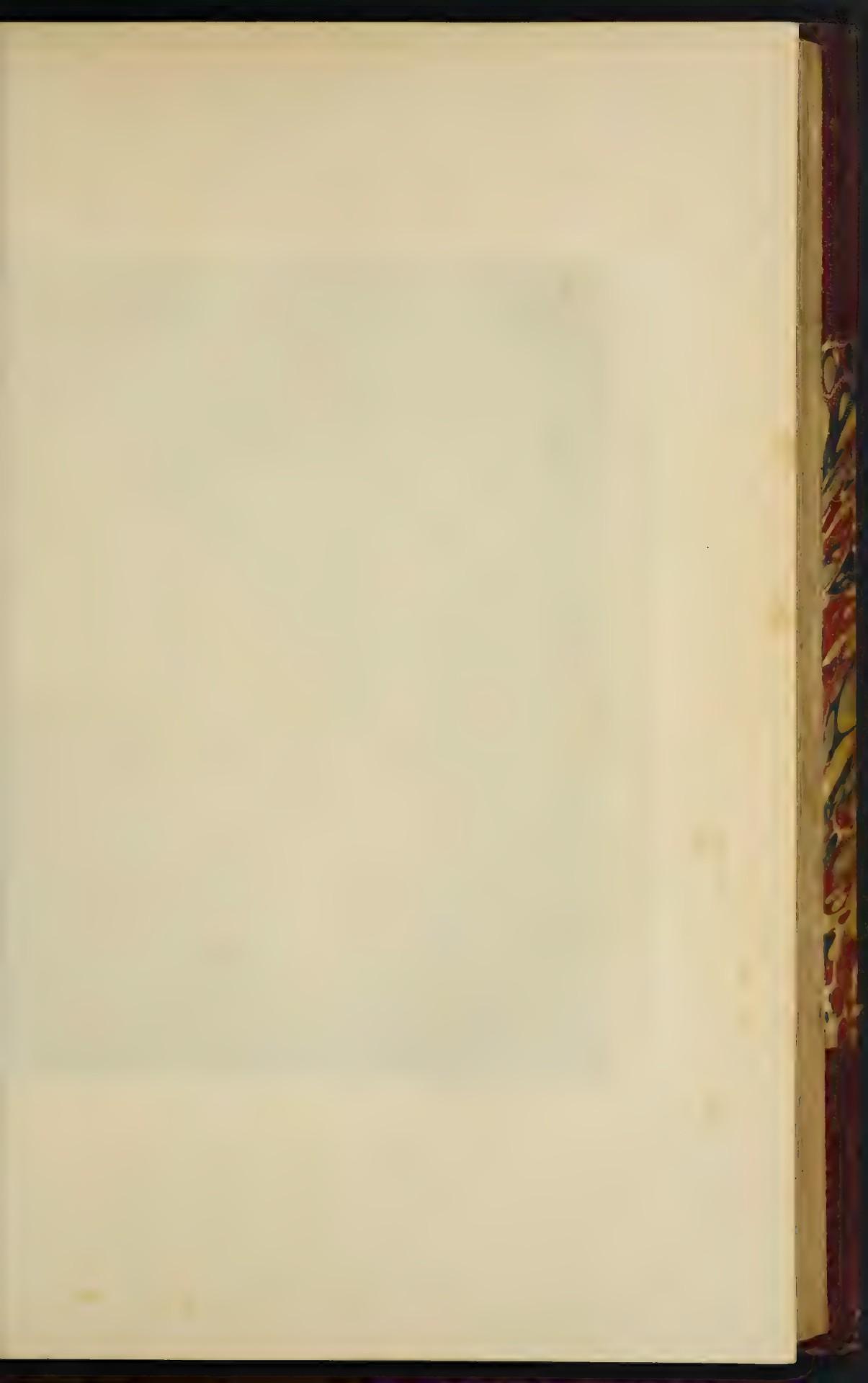




Nakamura
Kōrin

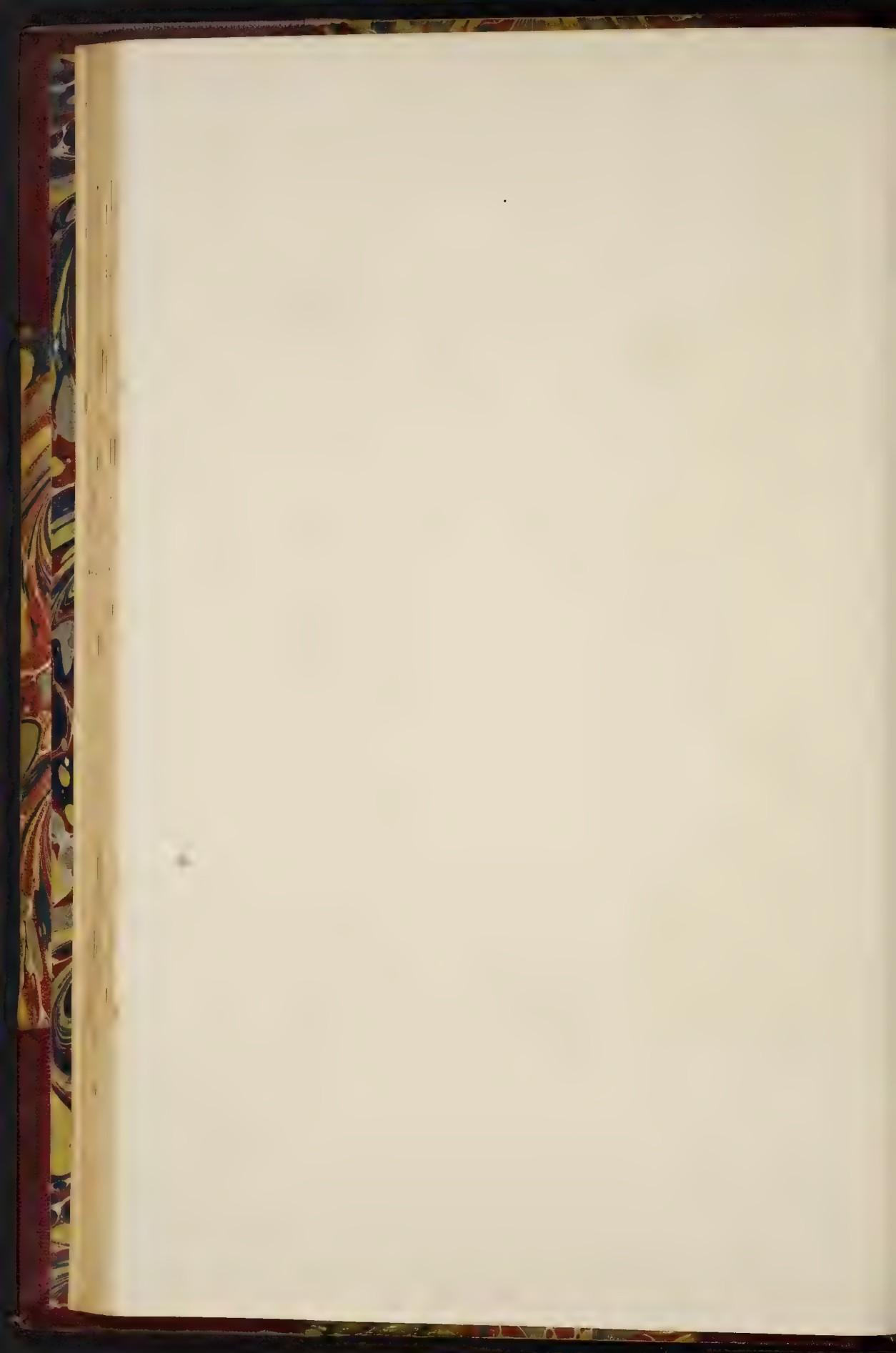
Watanabe Seitei, Nakamura Kōrin, Utagawa Toyonobu

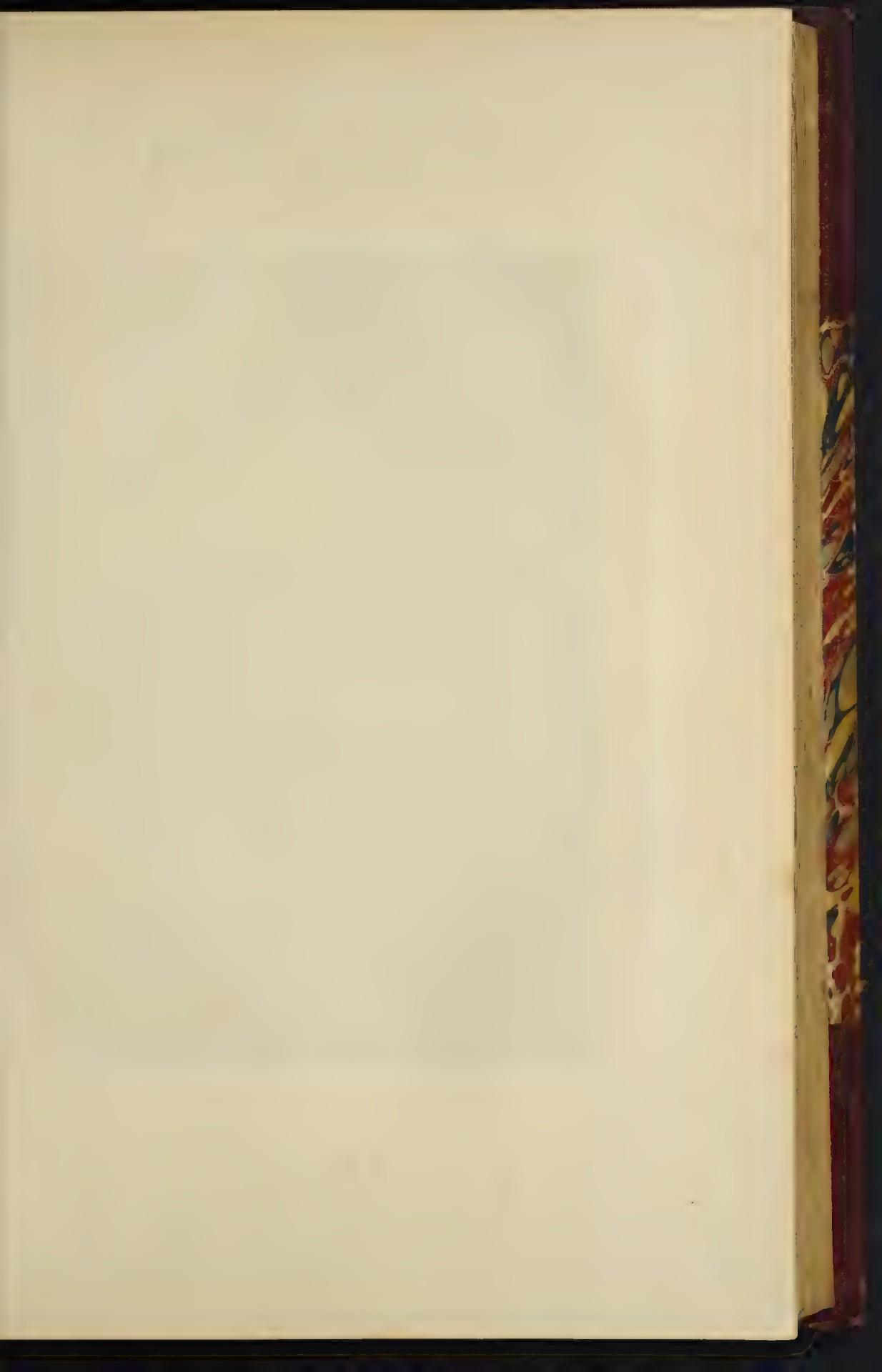
From the original drawing in the collection of the Duke of Cleveland.



Presented by Mr. & Mrs. J. W. D. in the Collection of the Library of Congress



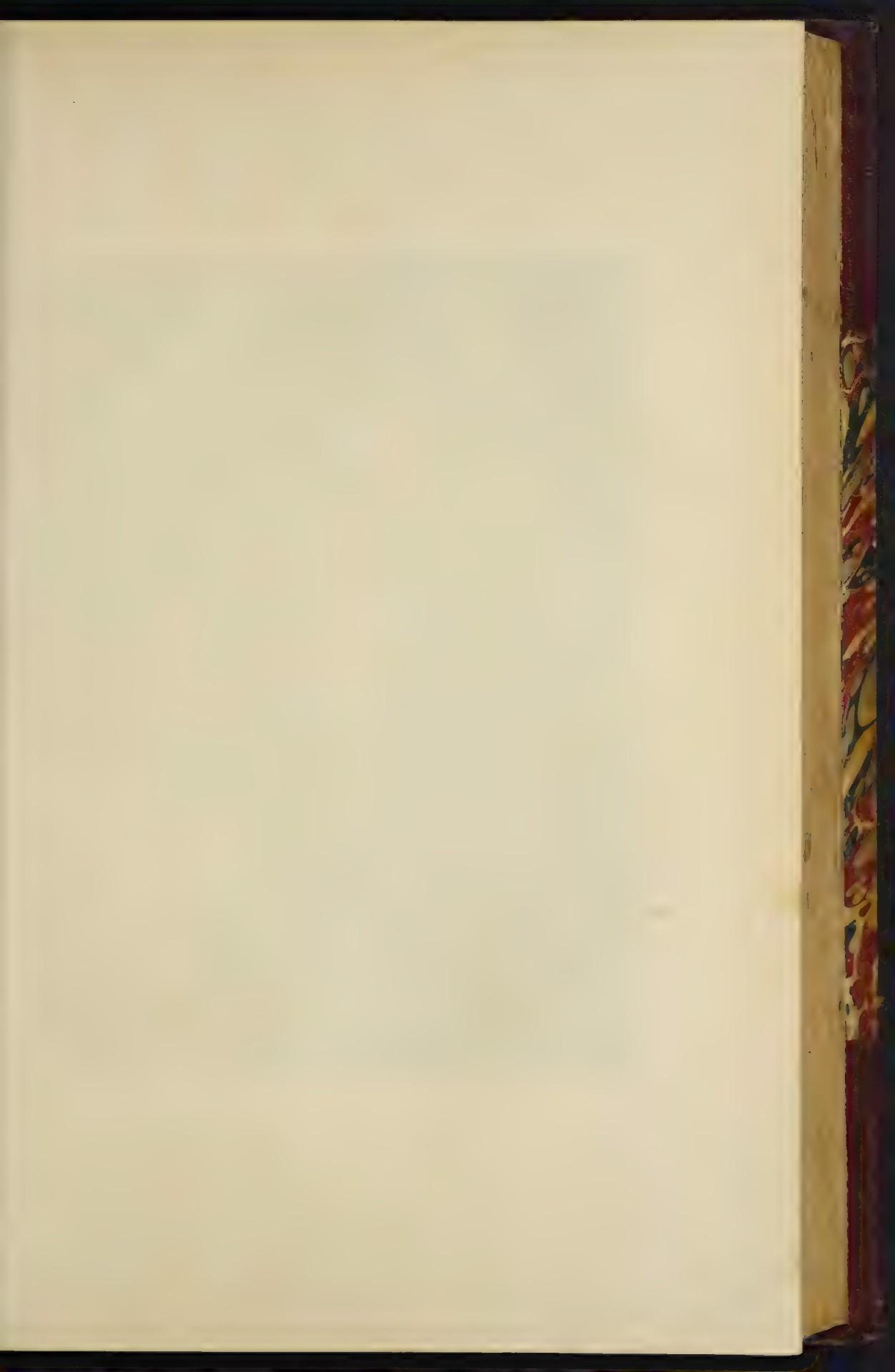




London, 17

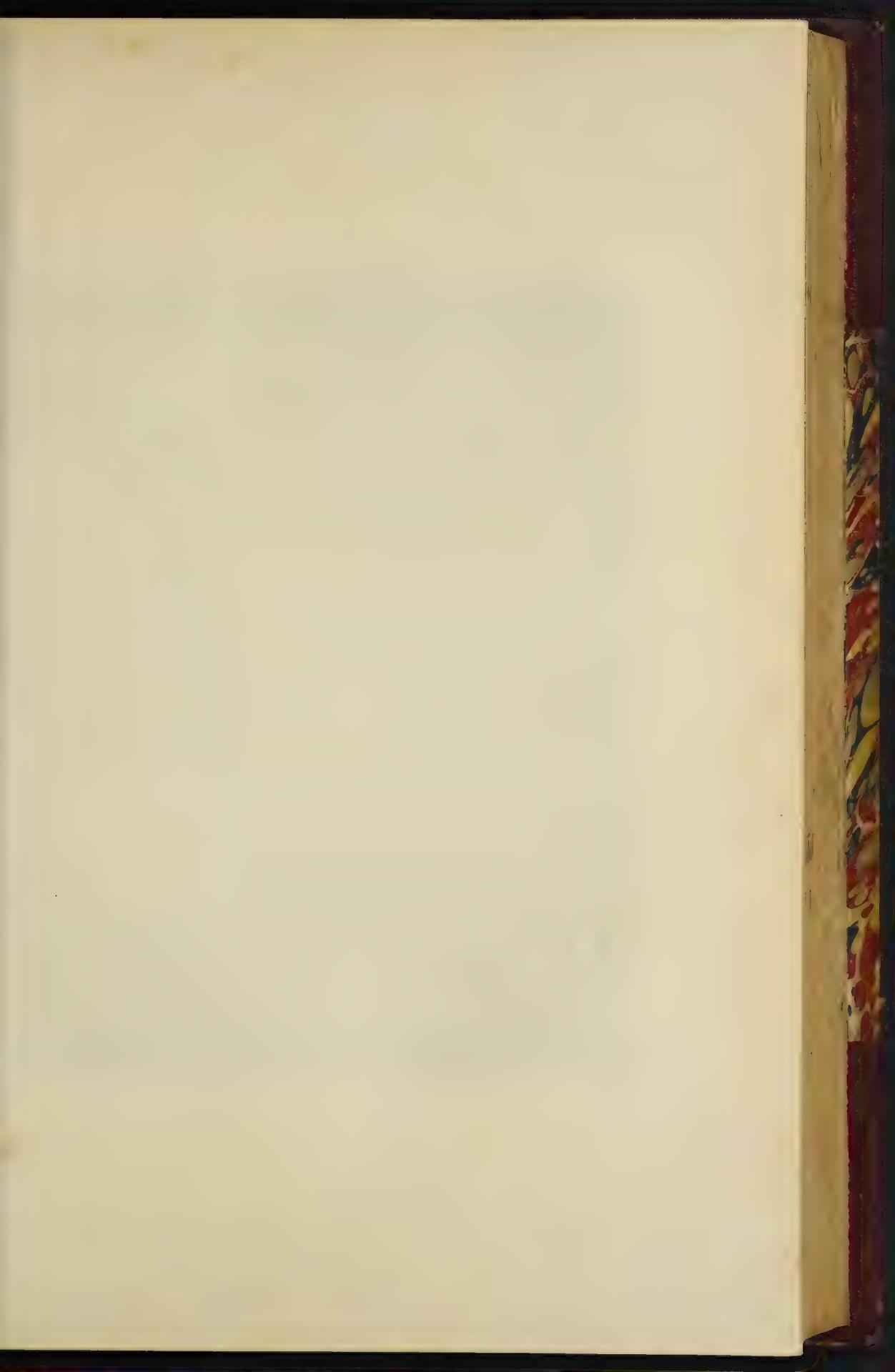
From the Collection of Mr. George C. Moore,
from the Collection of Mr. George C. Moore.





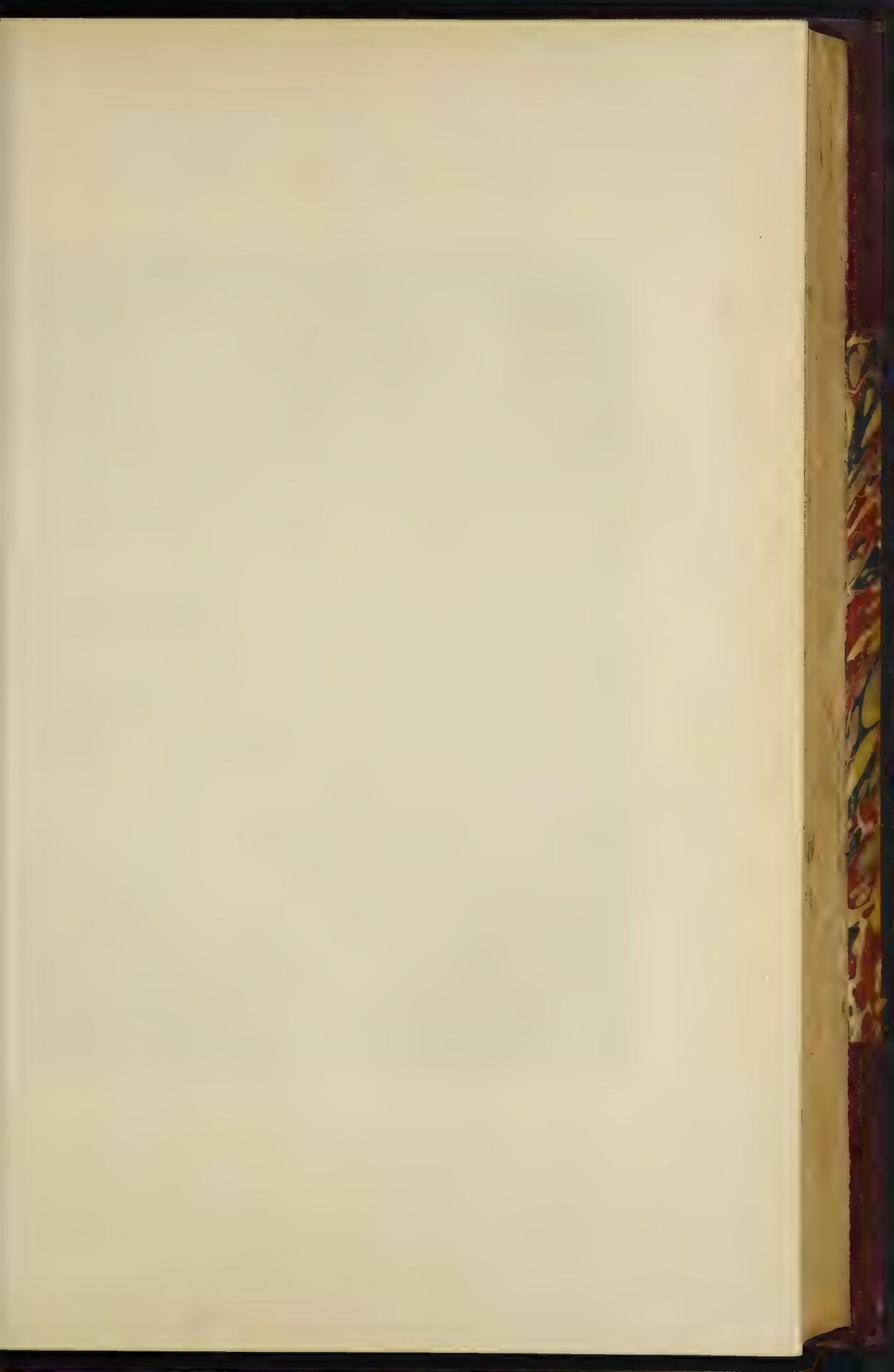


Printed and published by Charles H. Collier,
in the year of our Lord one thousand eight hundred and
ninety-four, in the collection of the Author of *Tom Thumb*.



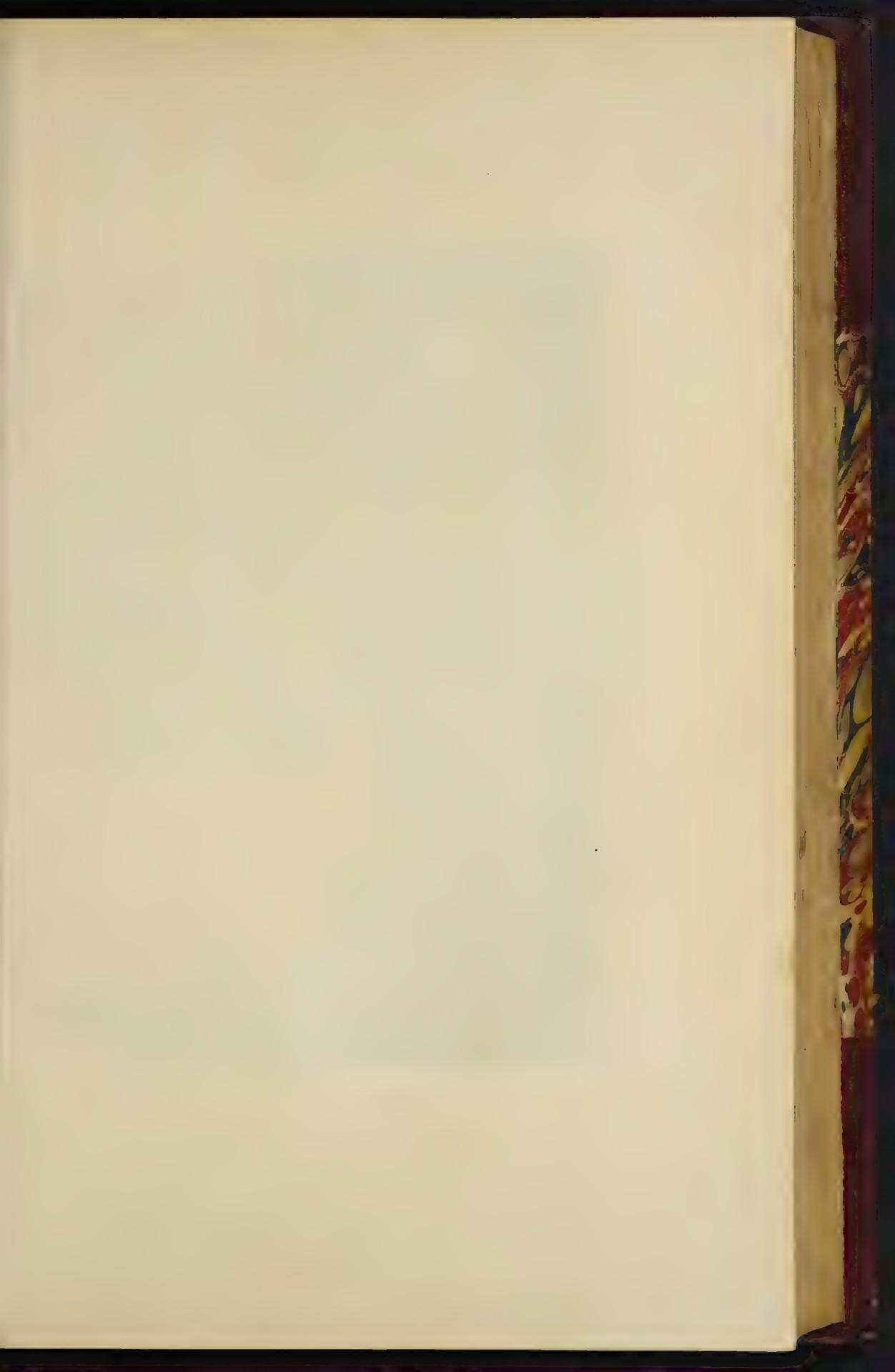
Printed especially for John Rylands Library, Manchester.





— the last night of my London residence in England
From the Collection of Mr. George C. Moore of Tremont.



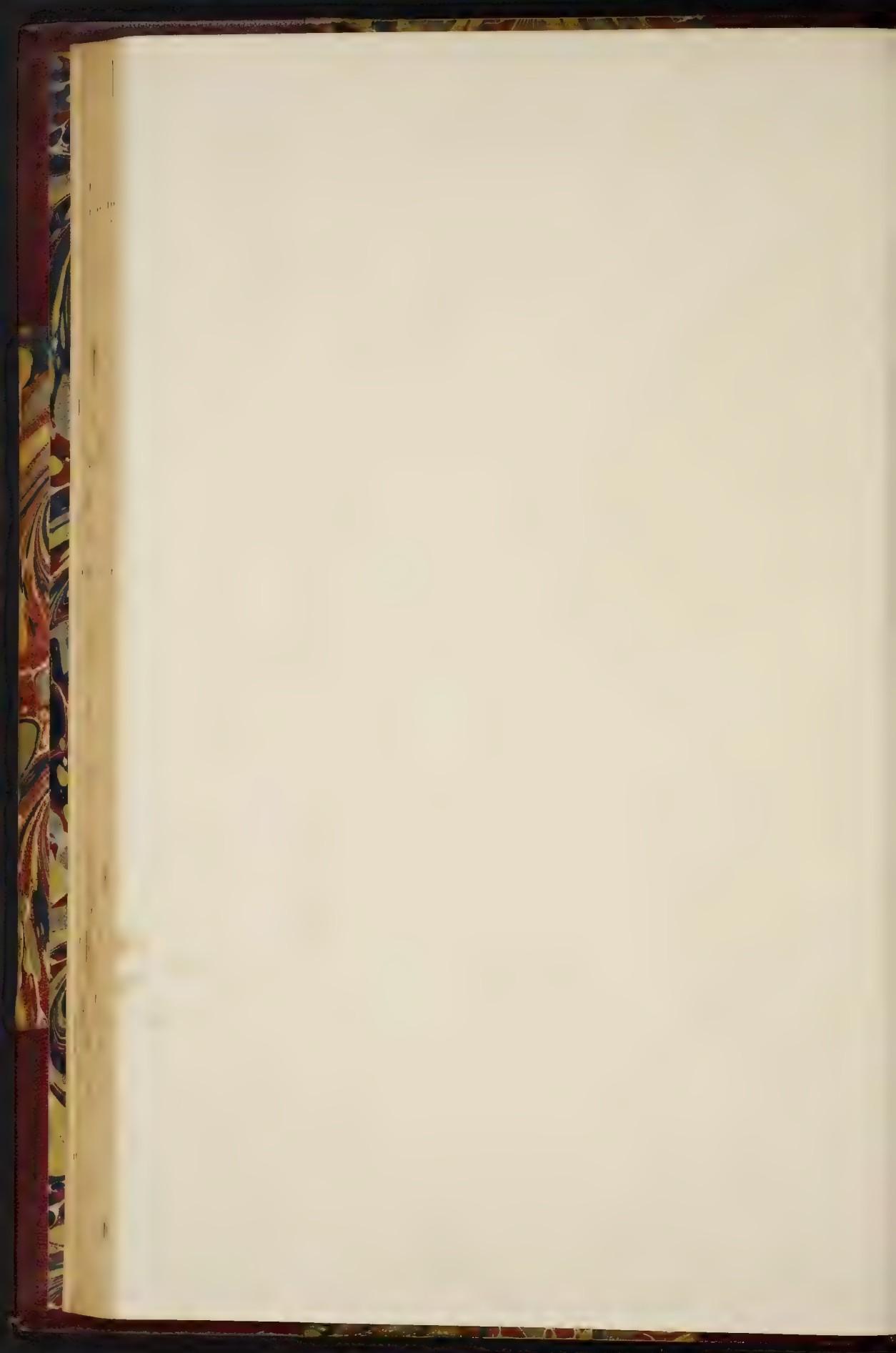


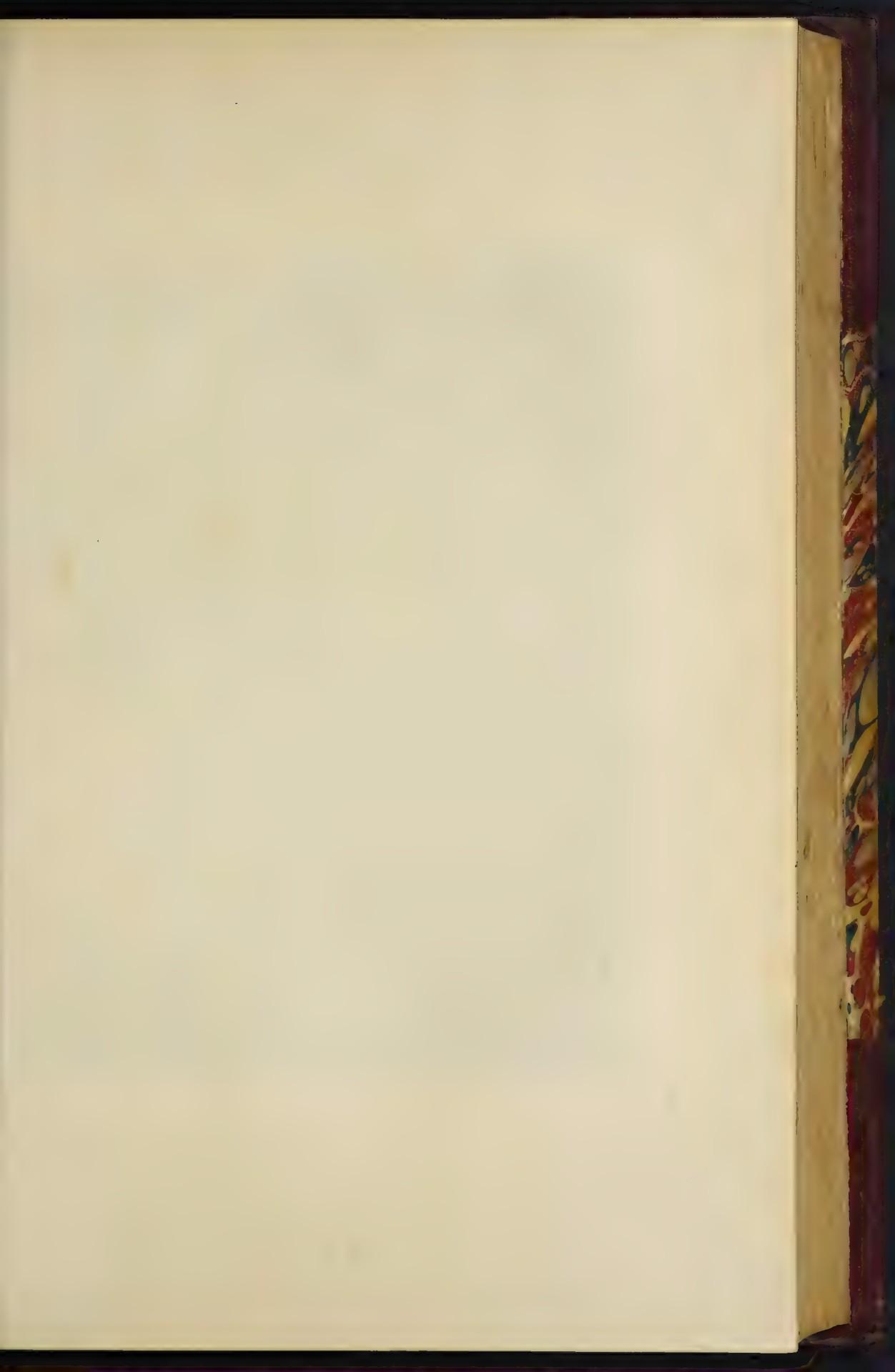
A. S. C. 1860

Z. und d. K. A. Schles. und Westph. Provinz.

On the original 1860 plan of the collection of the Duke of Cleveland.

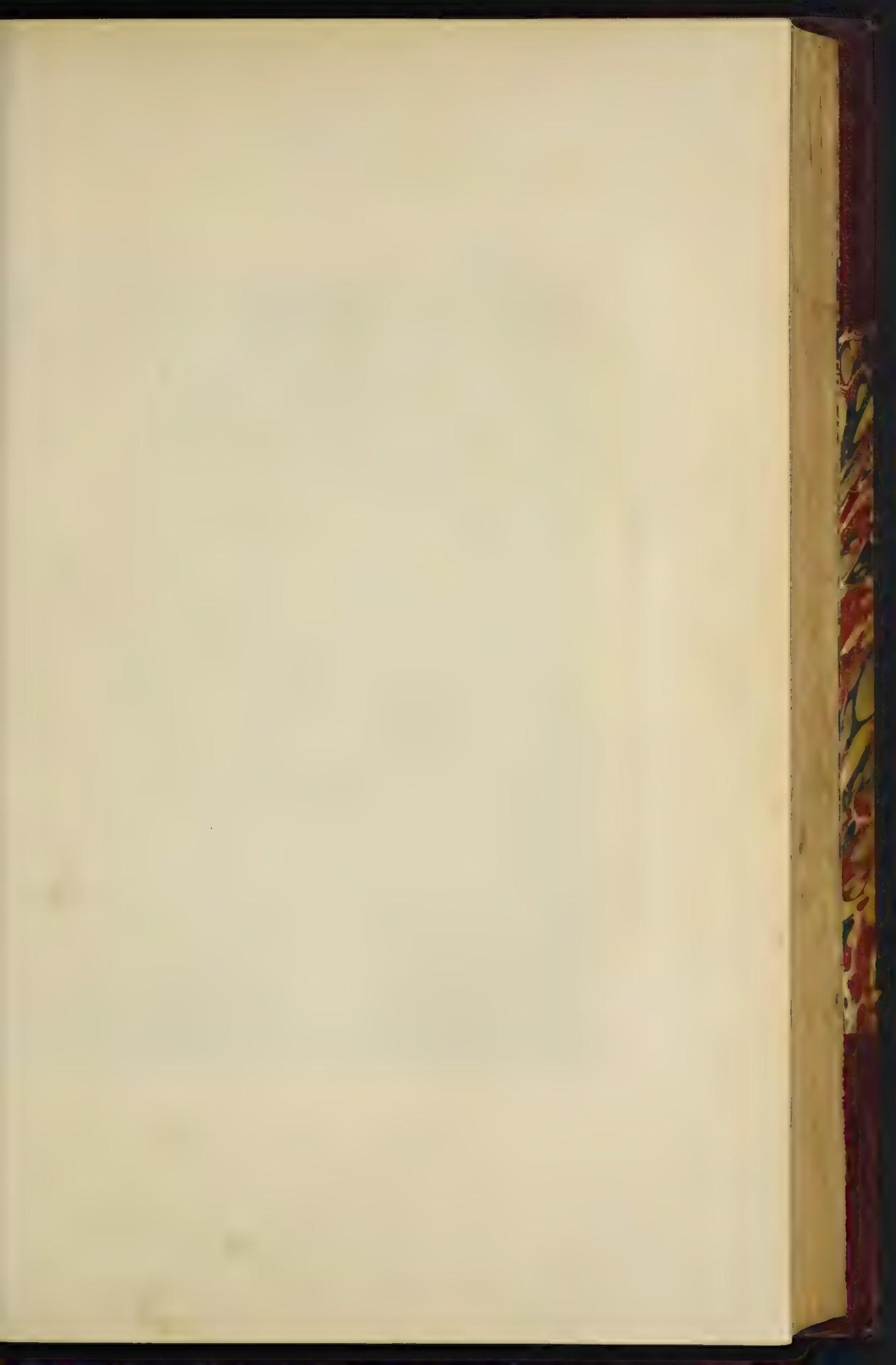


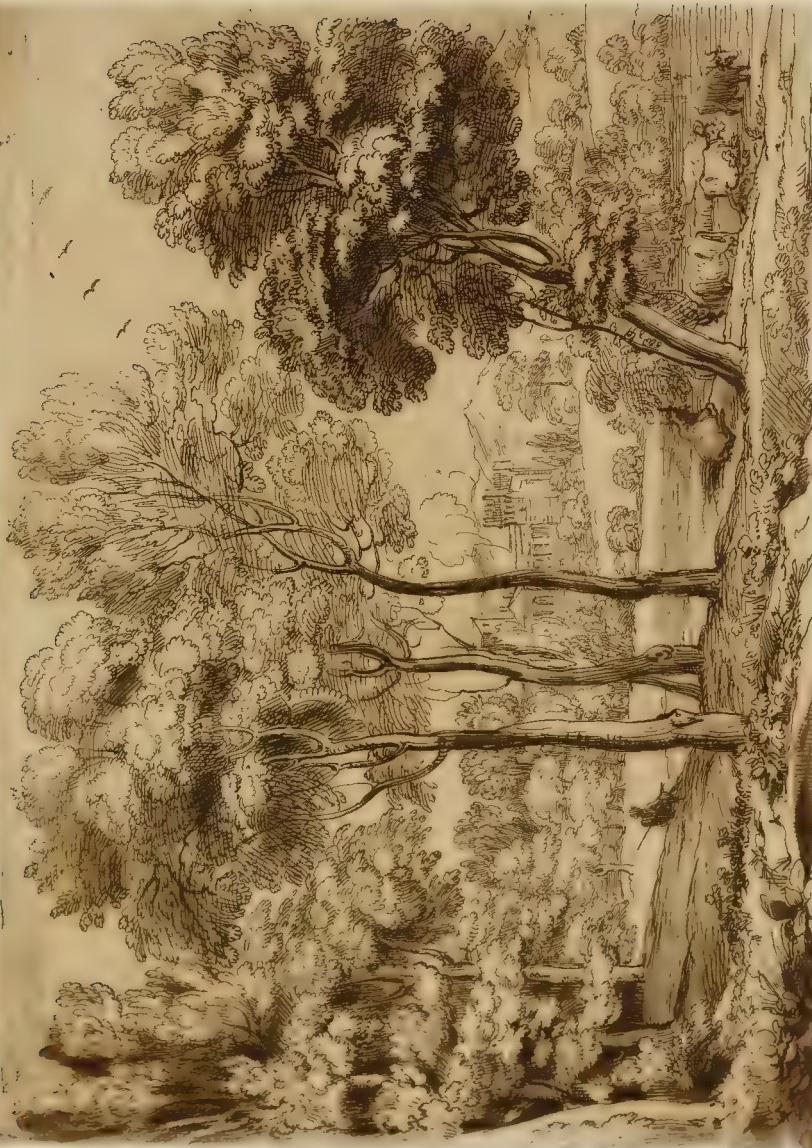




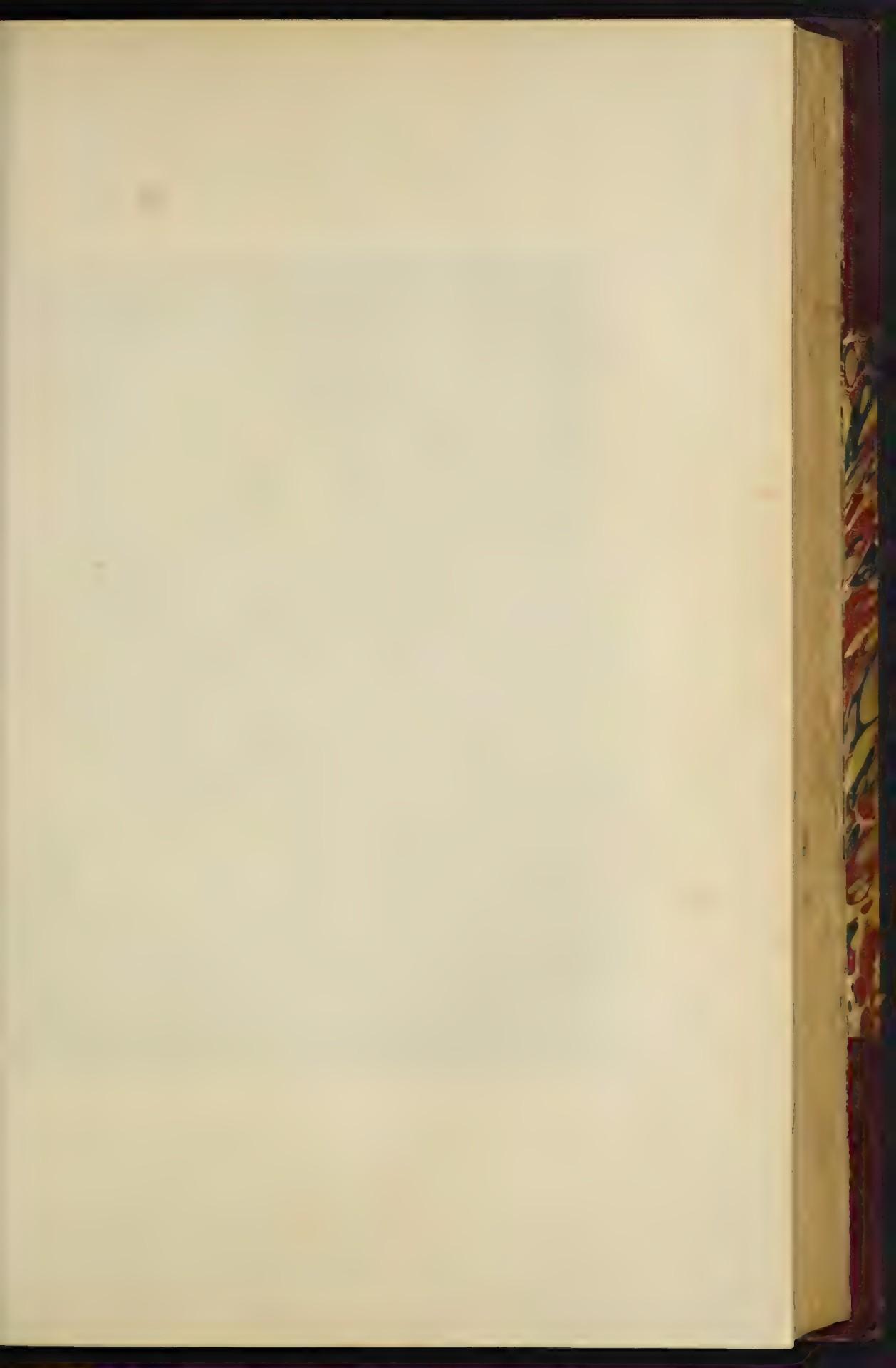
*Exposition of the original plan of the city of L'Amour
in the year 1750, by the architect of the fort of L'Amour.*





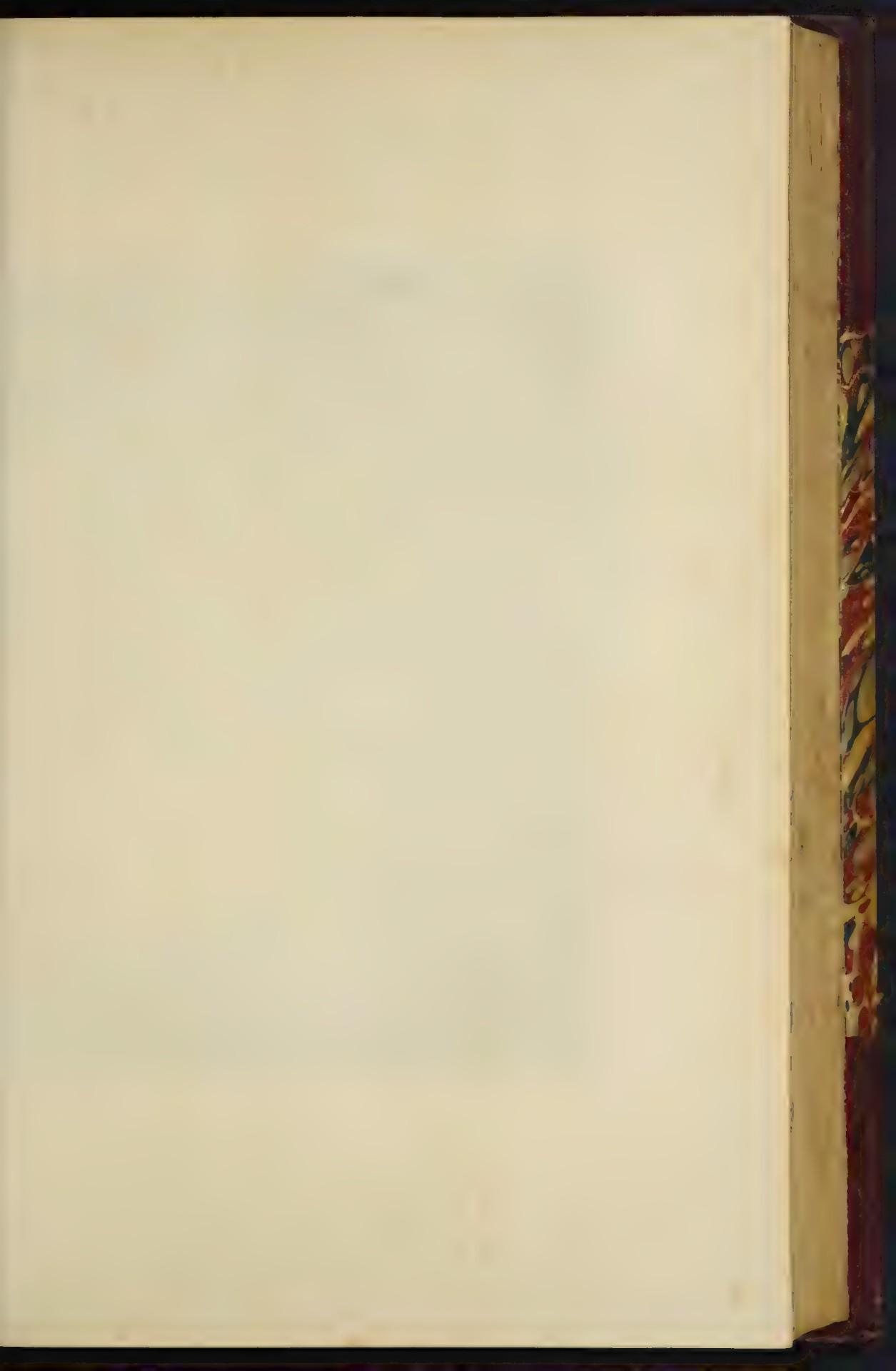


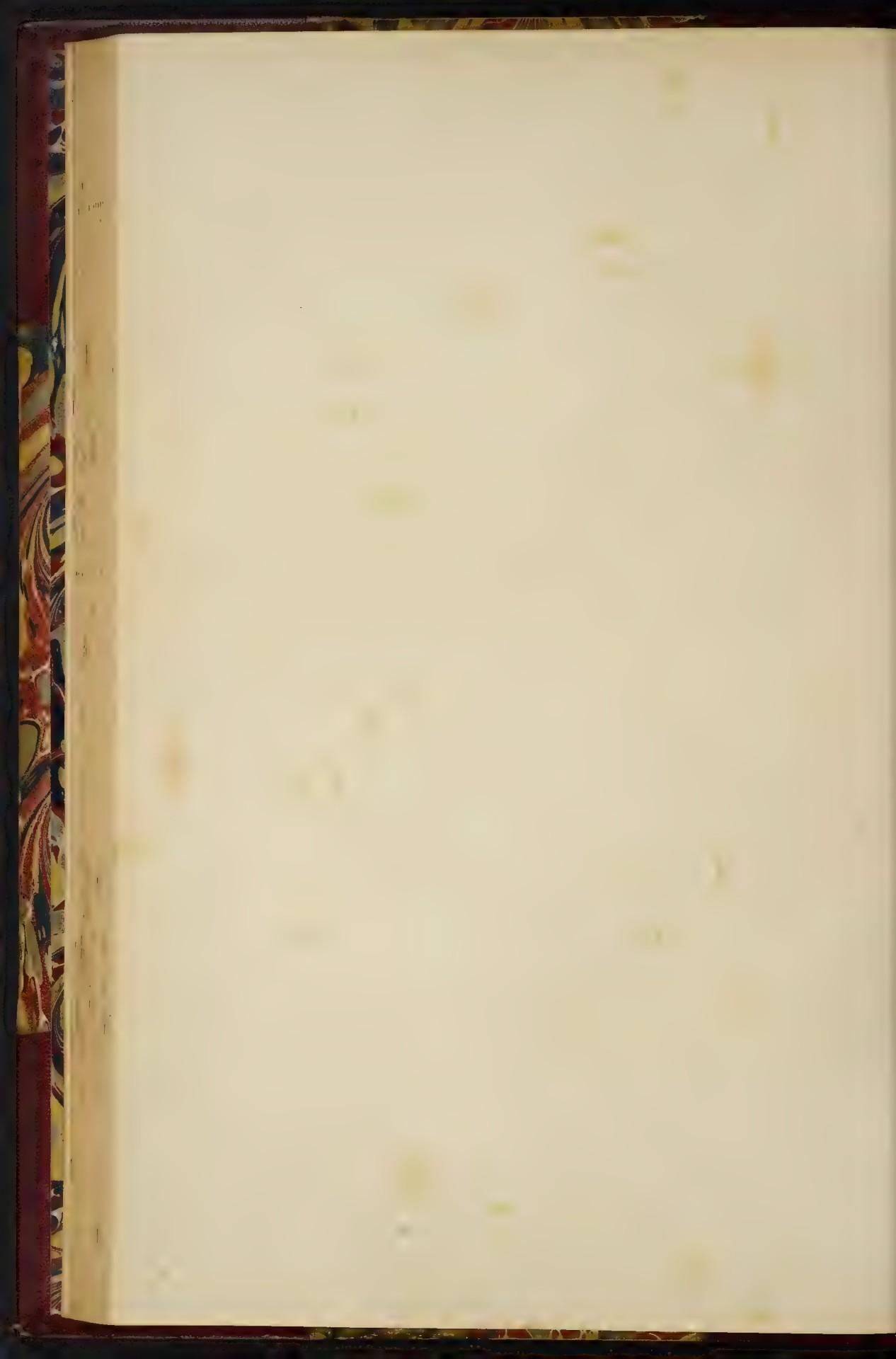
HARDY, 1907

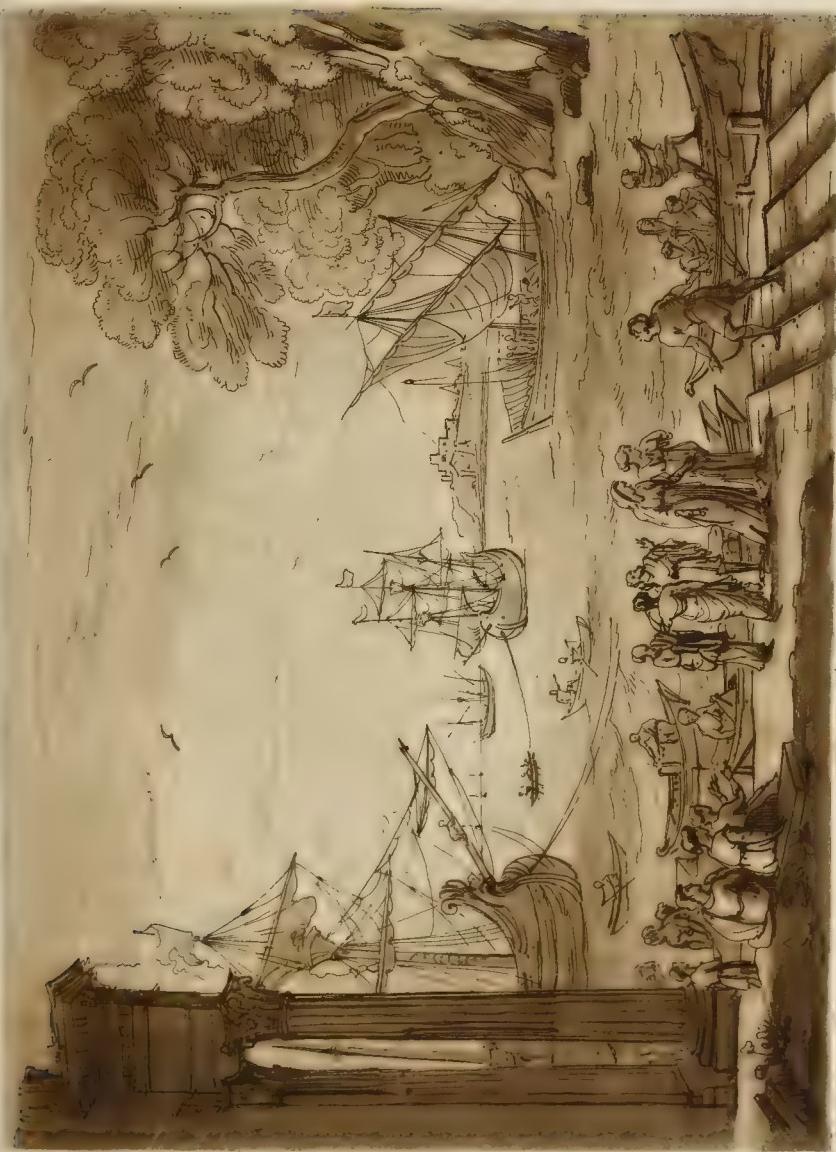




*— Standard right to buy Rightowners on request
to do so, and to retain title even if title is transferred.*

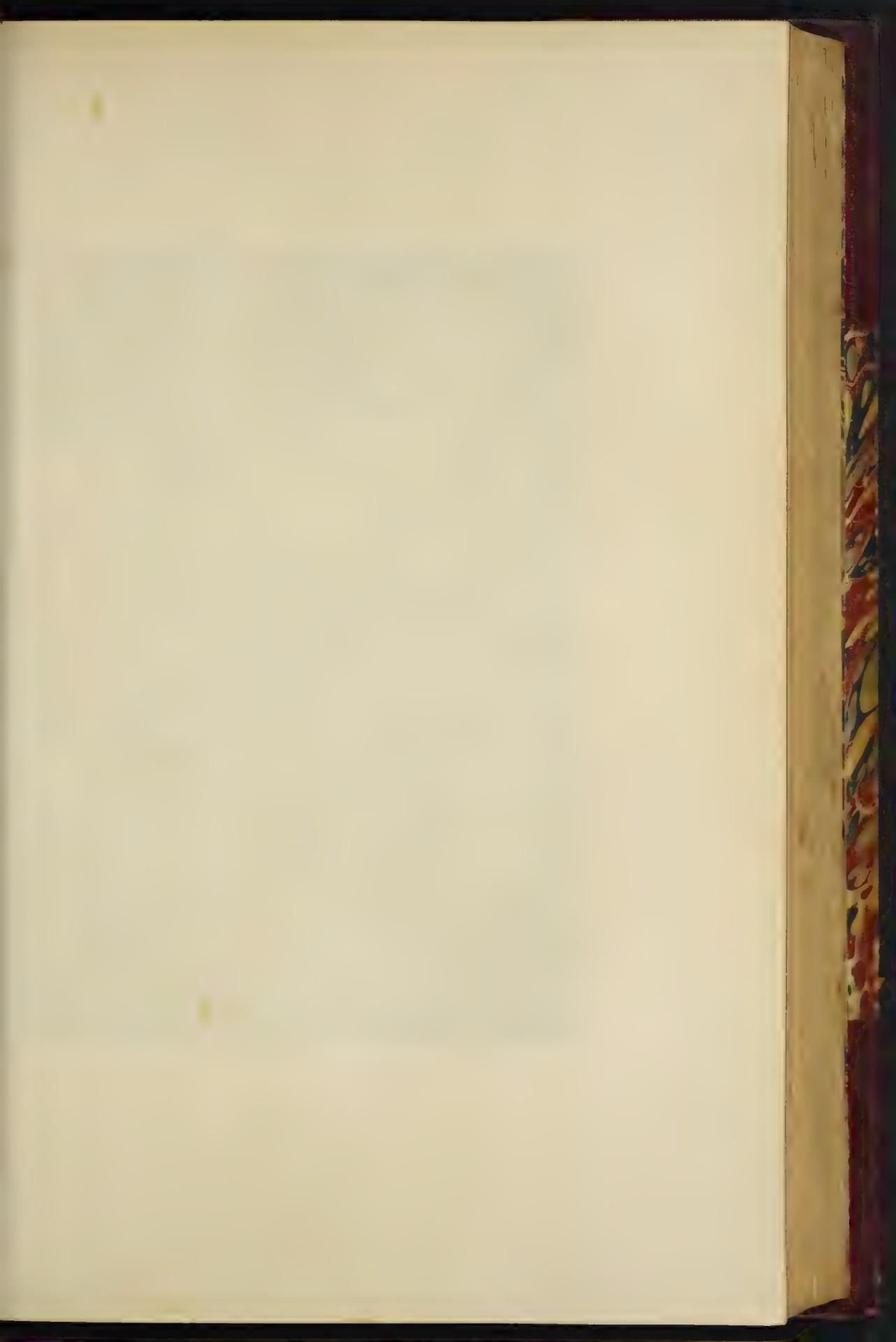






Water colour print from the collection of the Duke of Arundel.

On the left is a copy of a water colour print from the collection of the Duke of Arundel.

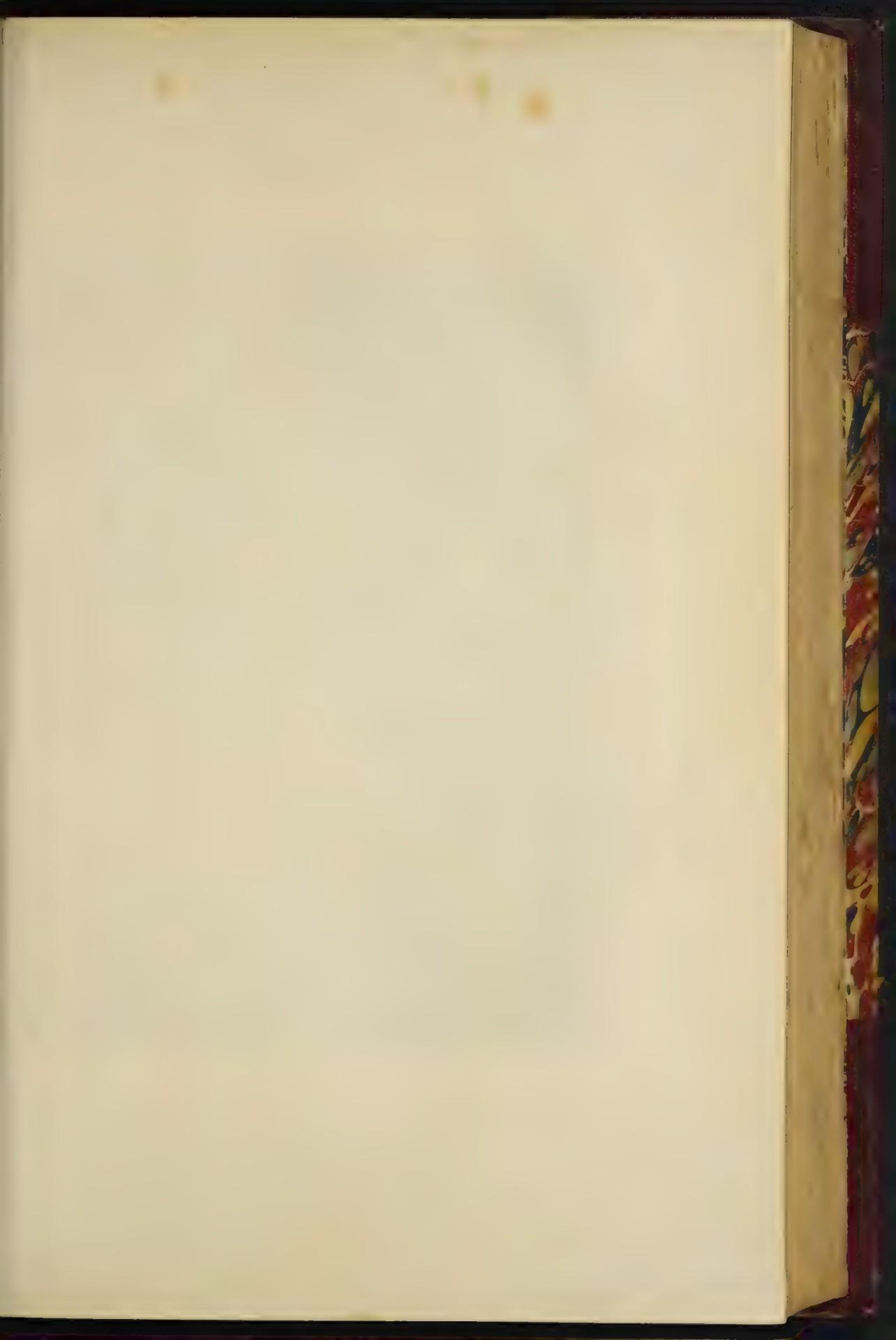




— A garden seat

Published in 1767, by John Bowles, in Cheapside.

From the Original Drawing in the Collection of the Duke of Devonshire.



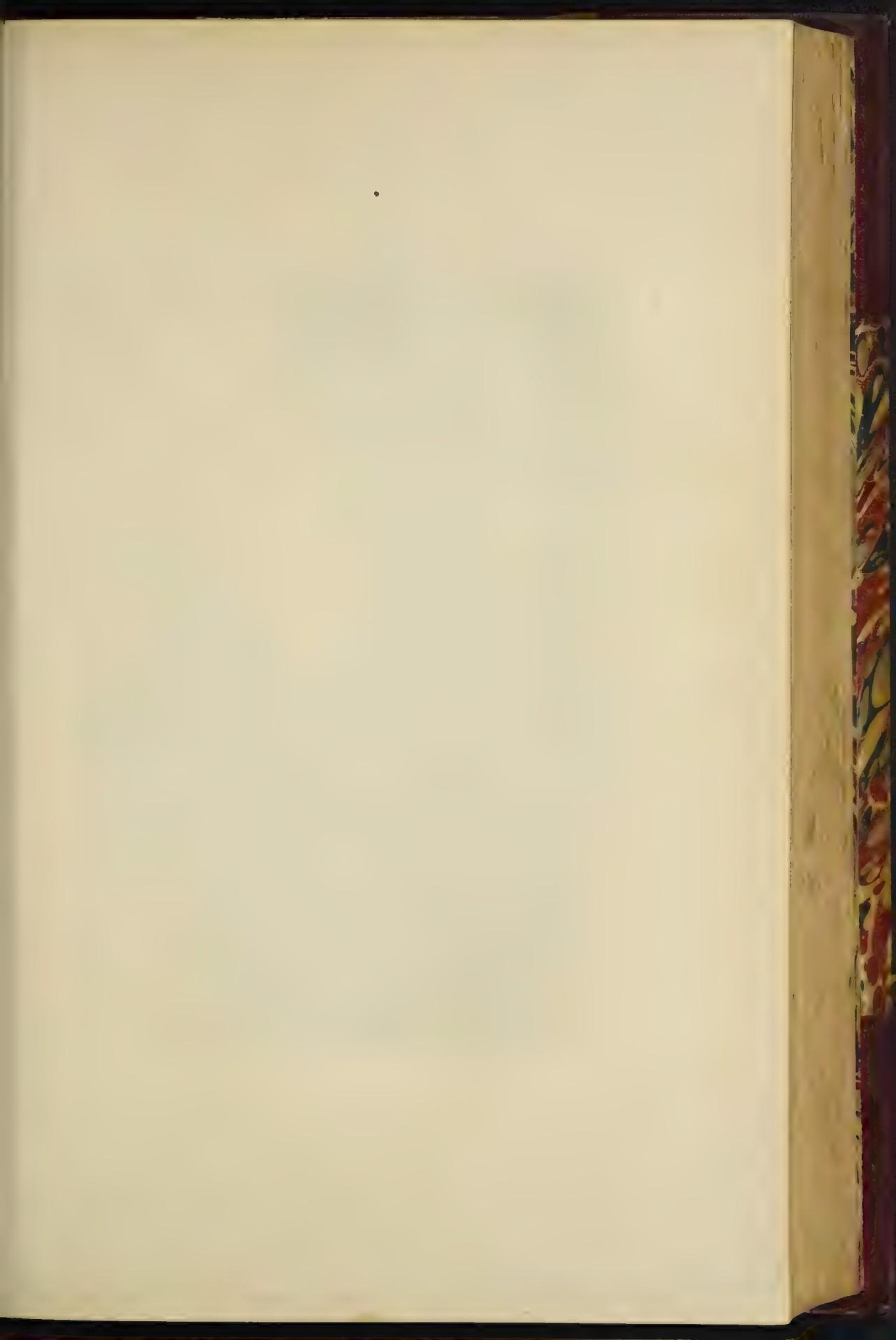
Richardson's

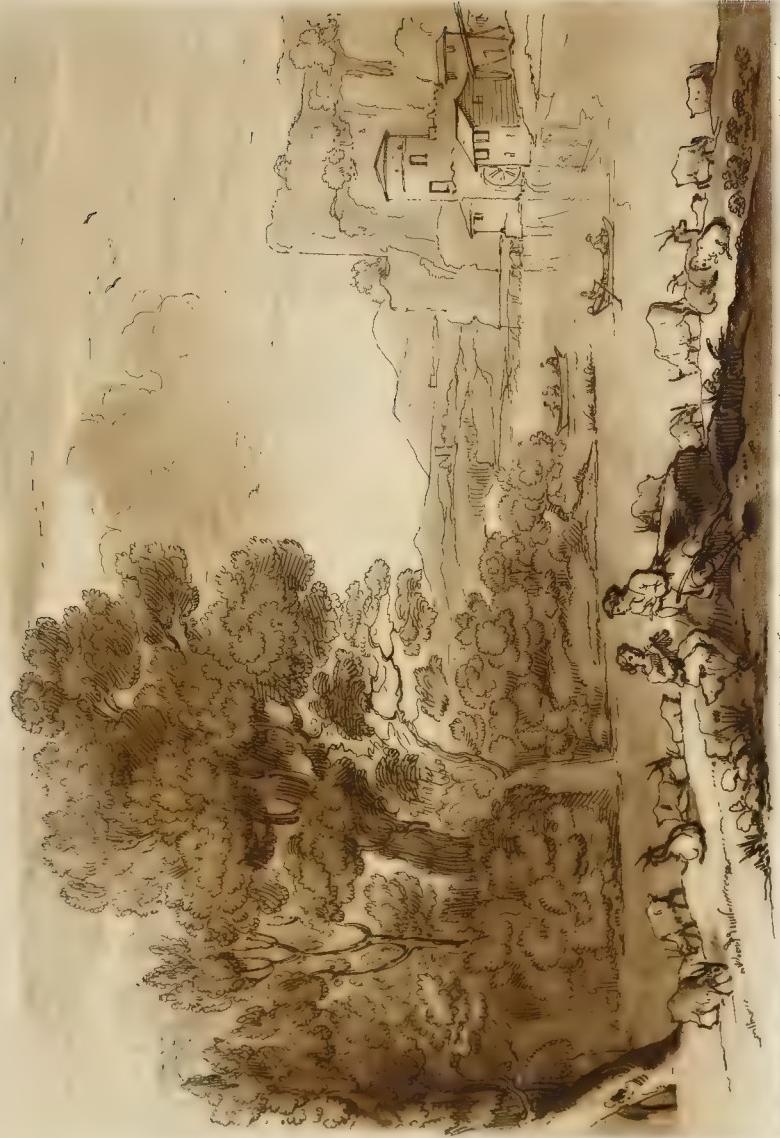
Richardson's *Collection of the Tales of Scandia.*

Richardson's

Richardson's *Collection of the Tales of Scandia.*



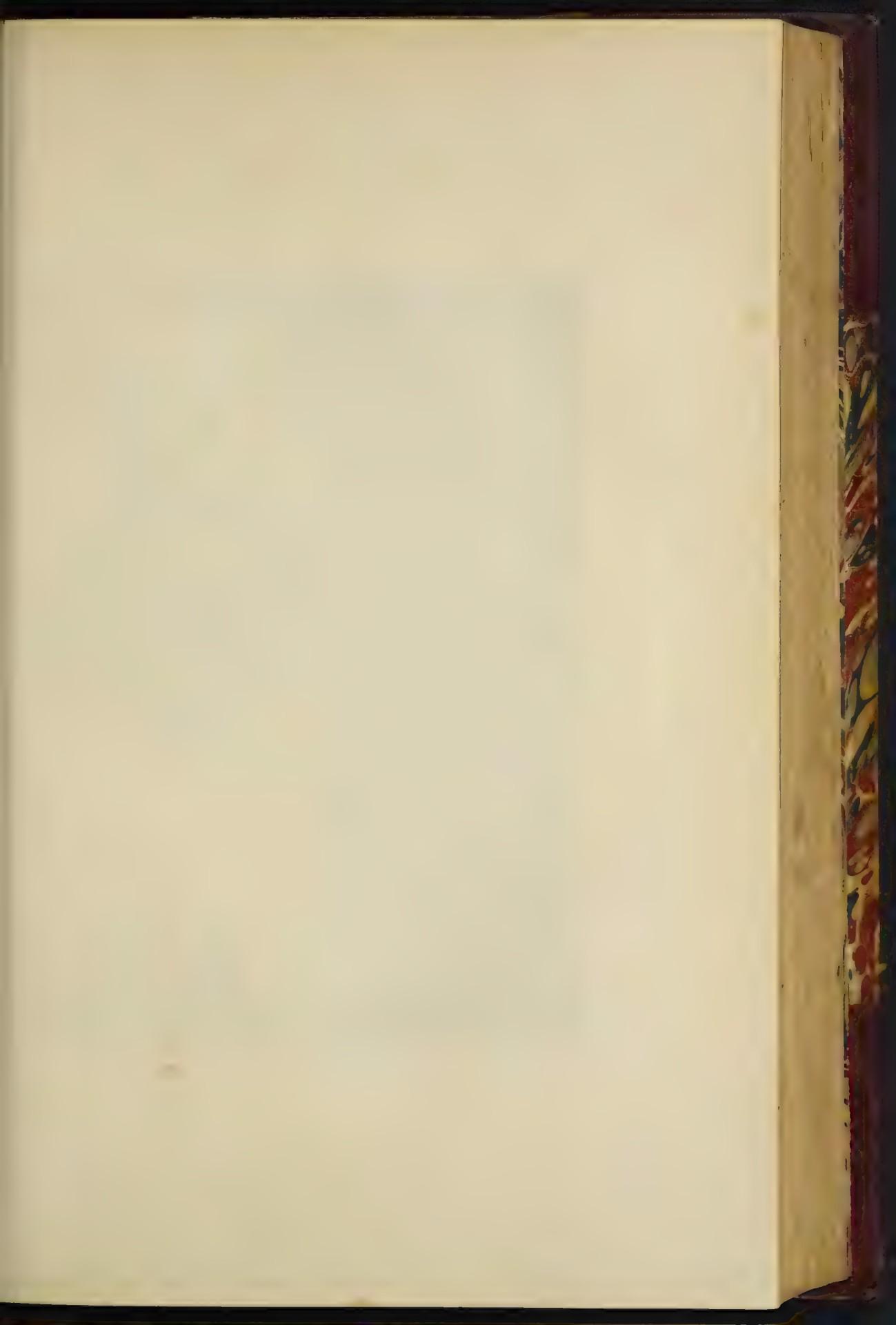




N. Sander print

Published June 1st 1600 by the Brothers' printer in Leyden

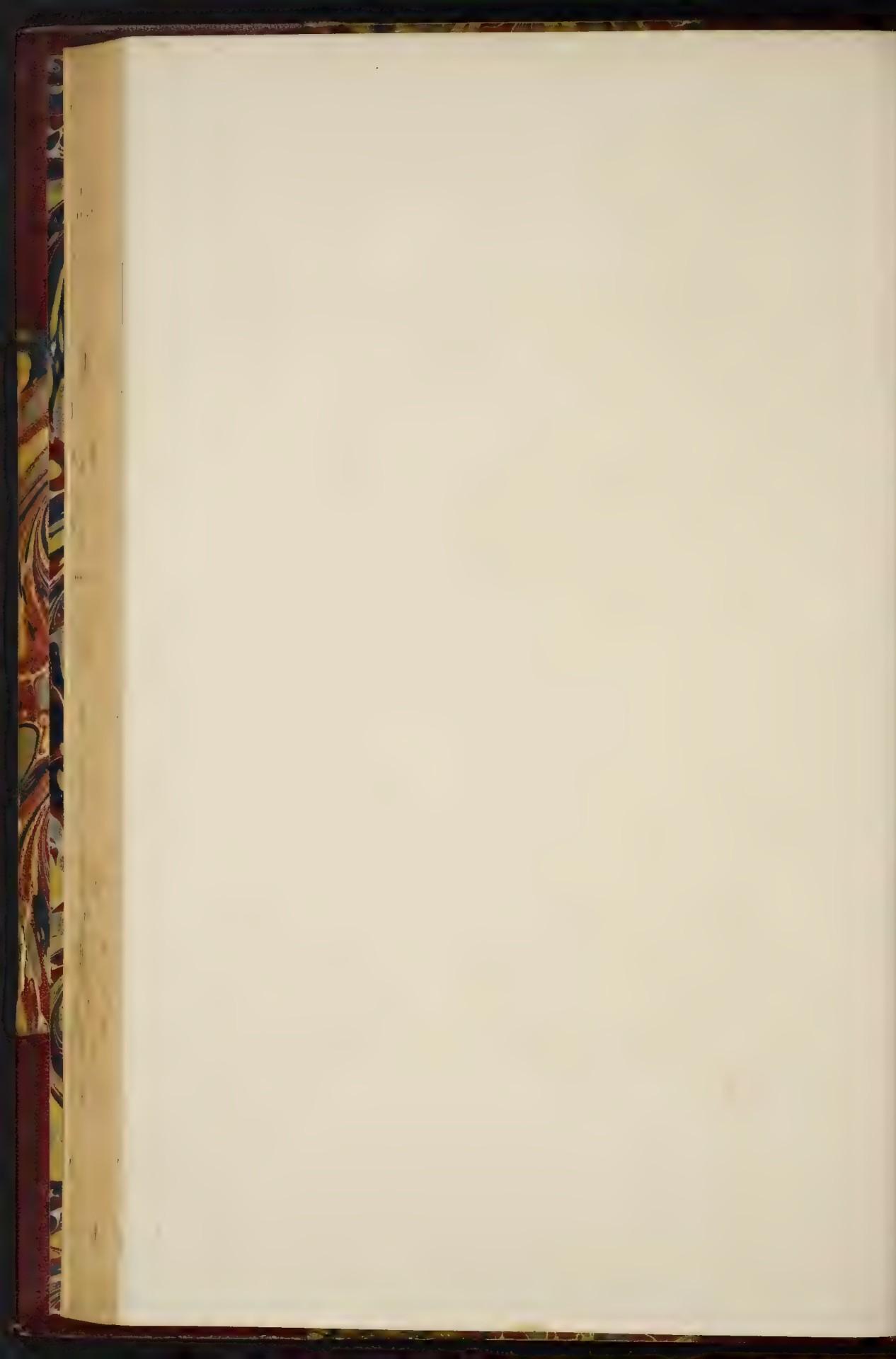
• 1. in 1. folio. M. 1. printed in the collection of the State of Groningen

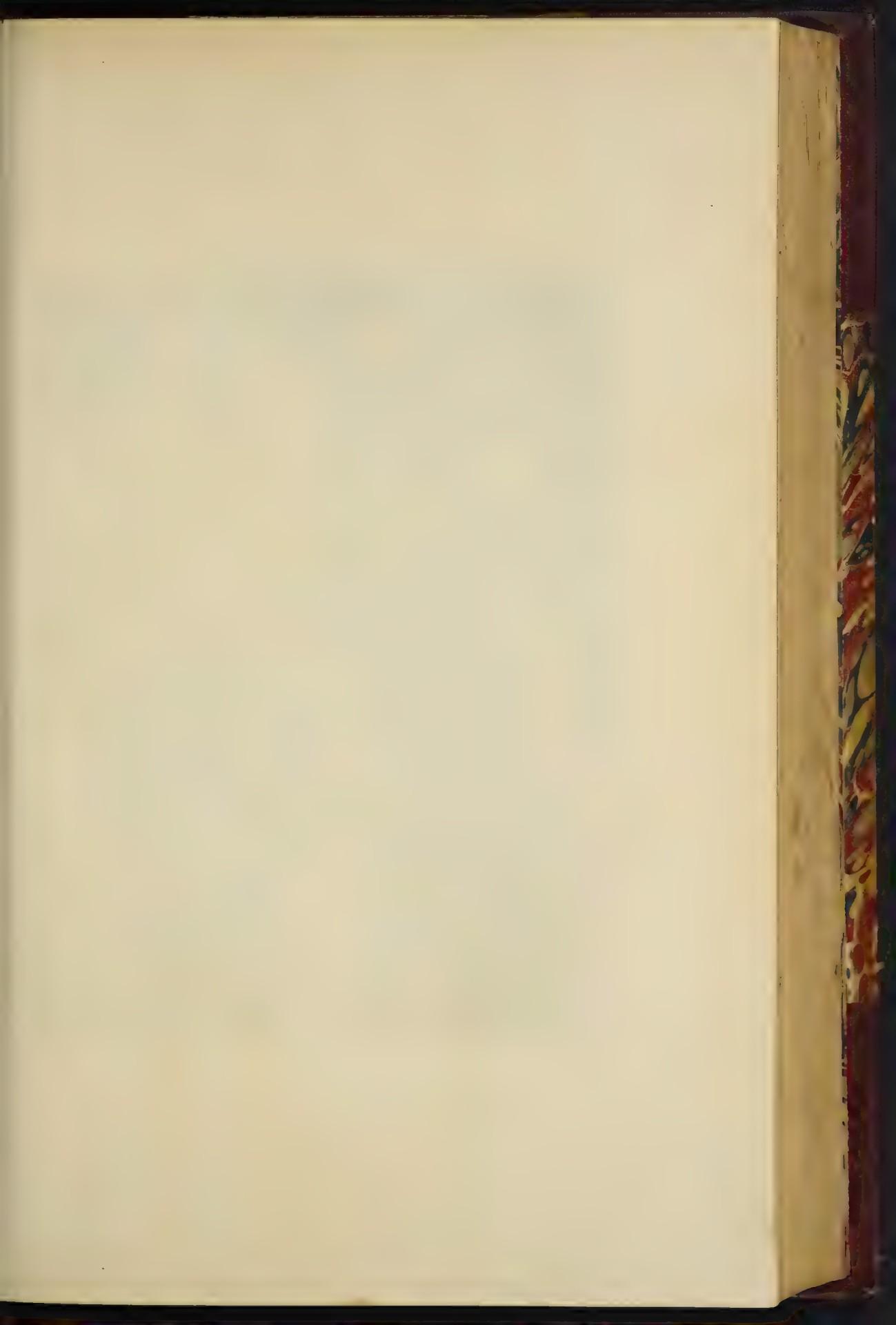


H. C. Goldsmith

A Collection of the Tales of Grimm
Illustrated by H. C. Goldsmith



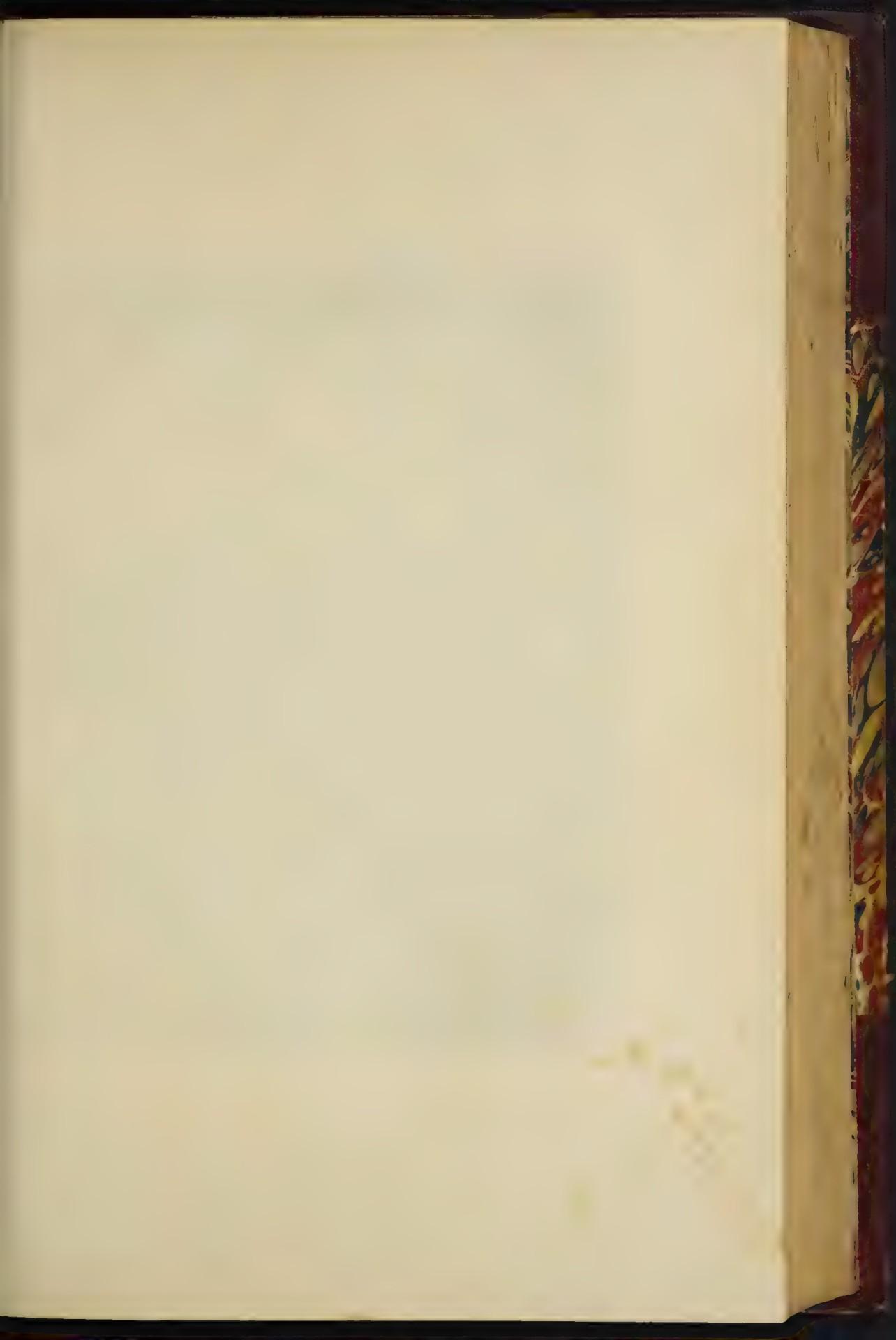


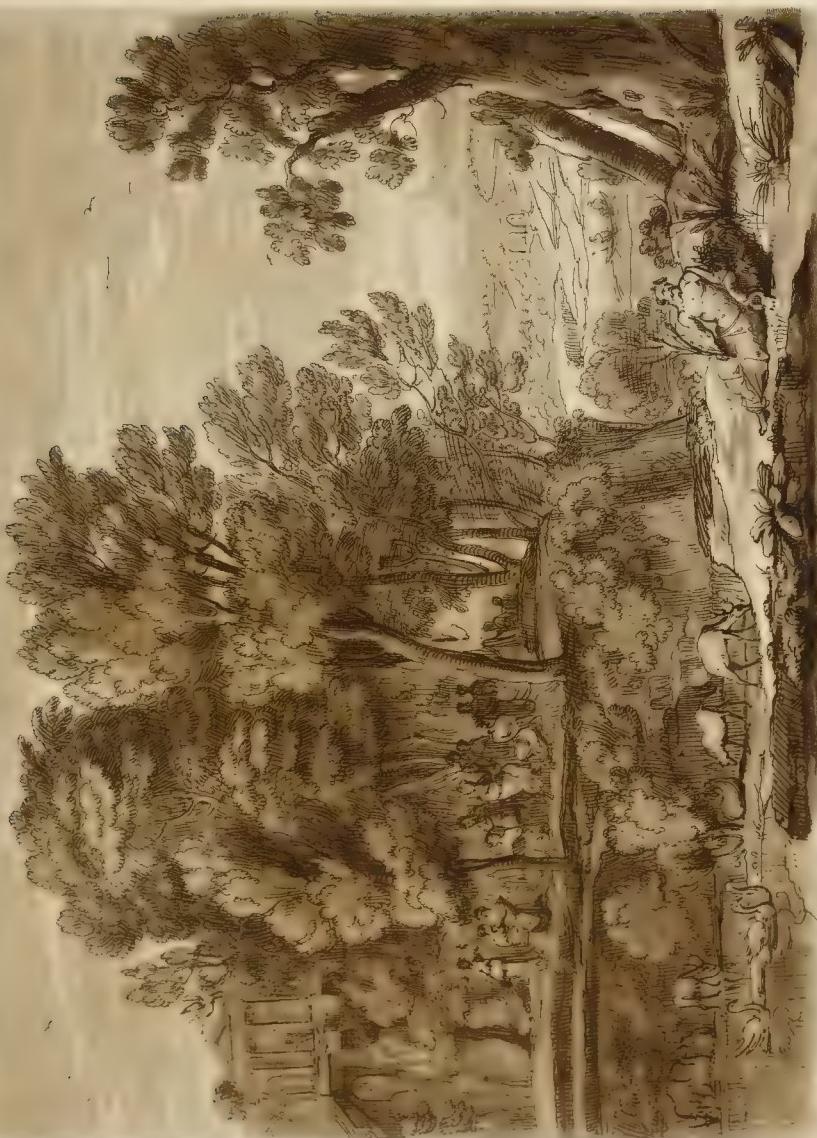


...in the Forest of Firs, in the Valley of the Lake of Cormasier



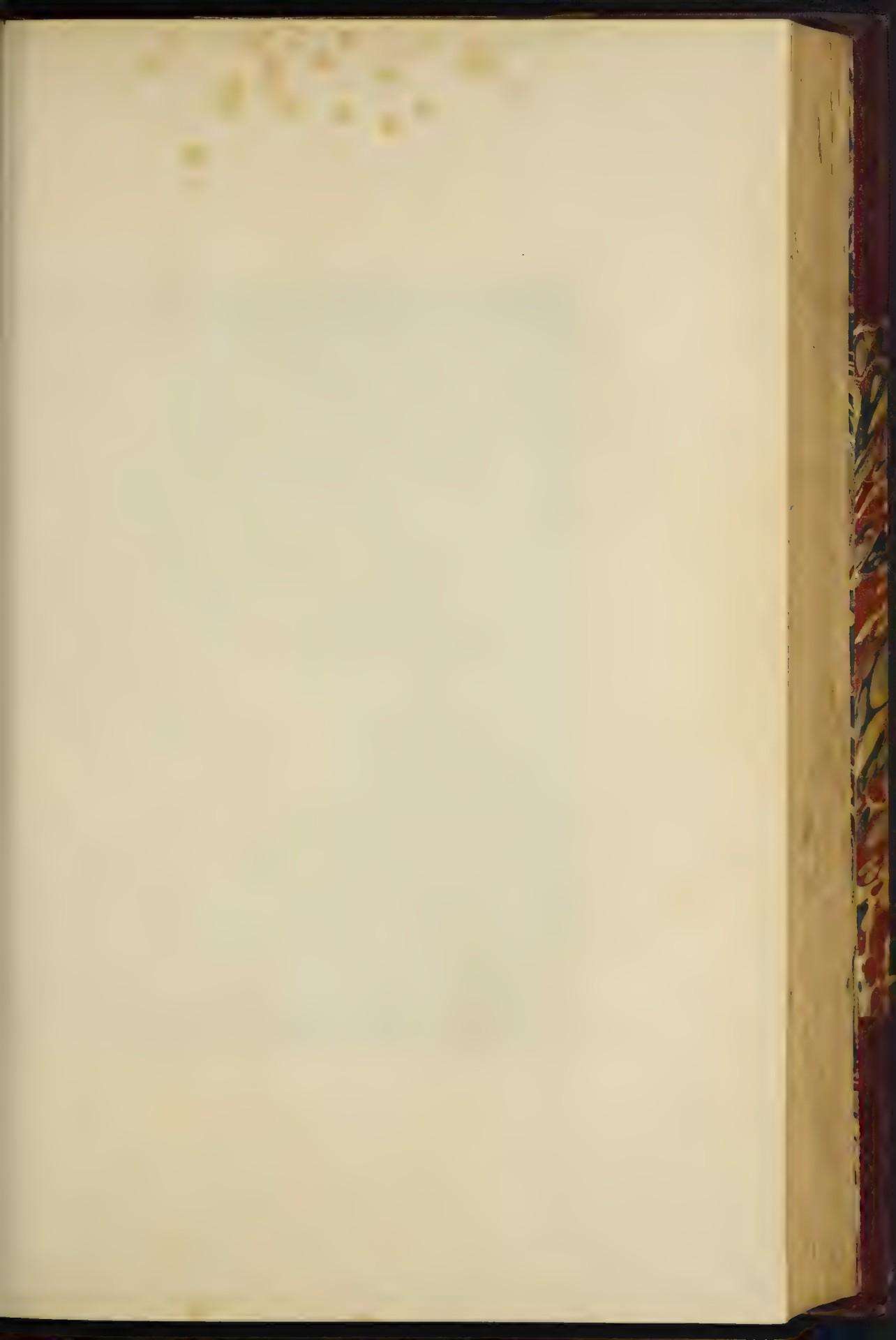






R. Johnson fecit

Branches of pine, & a pavilion in the interior of the Lake of Lernashan.

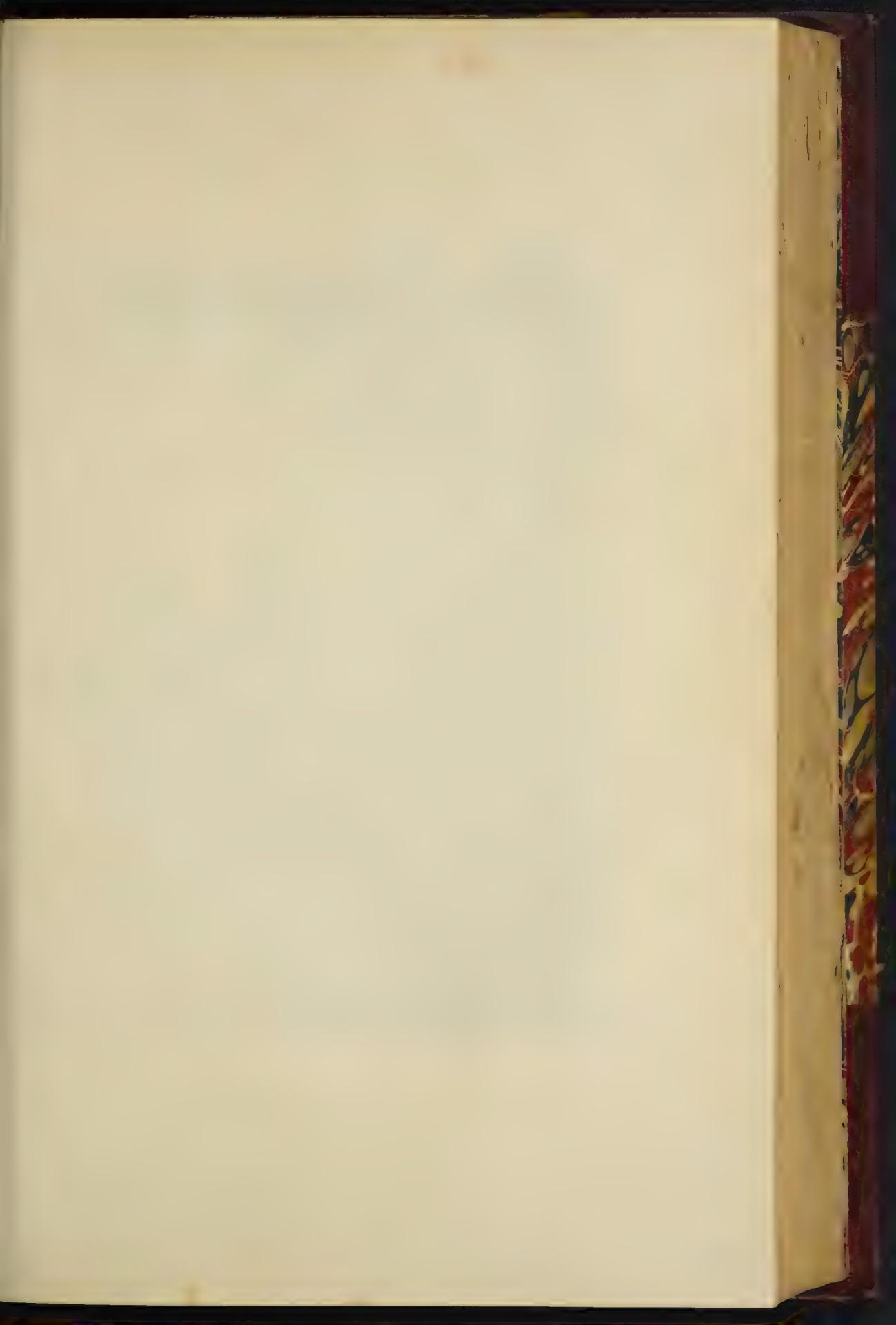




— R. S. —

Published by J. C. Johnson, Bookseller in Philadelphia.

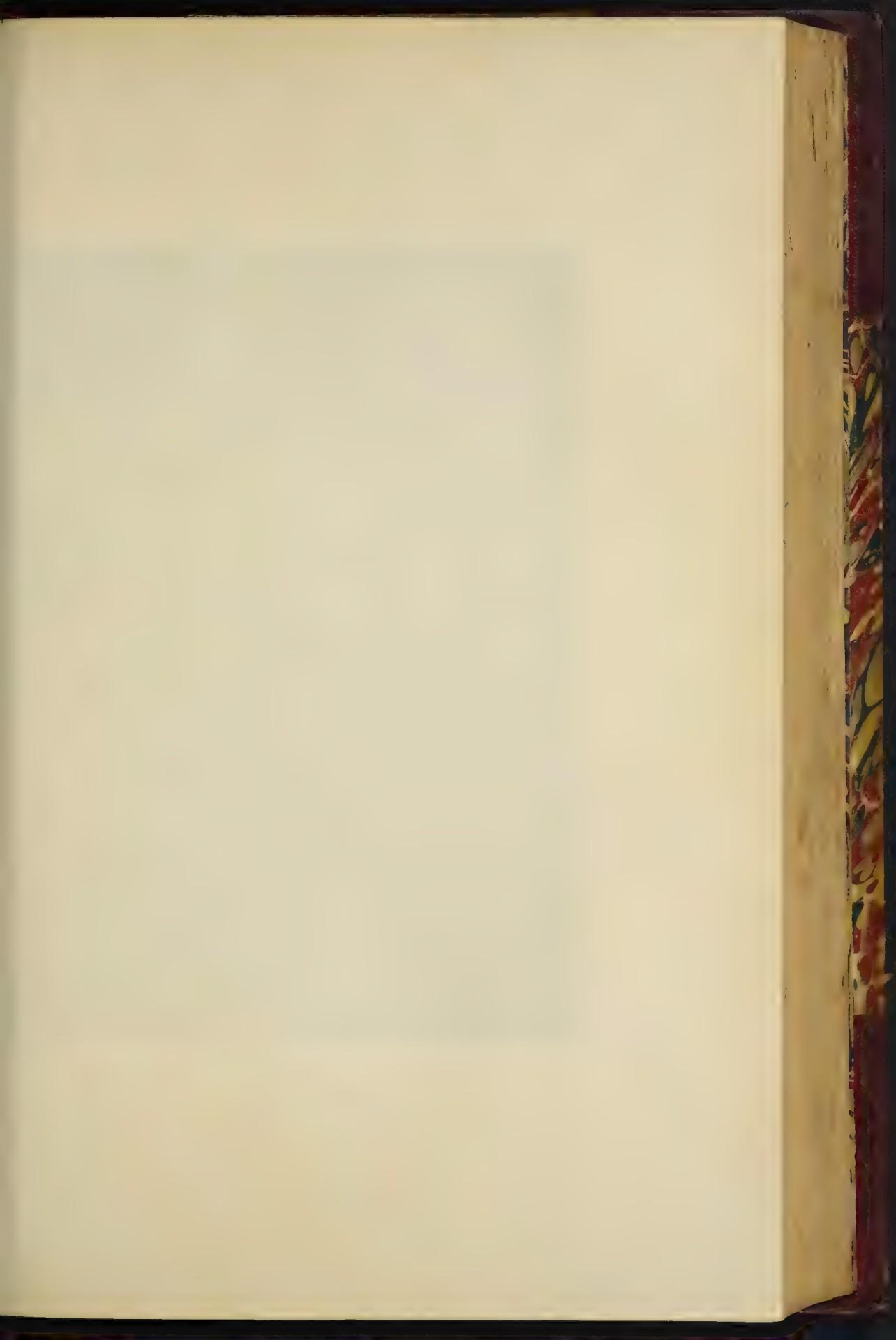
From the Collection of the Lake of Connaught.
— From the original drawing in the collection of the Lake of Connaught.





— R. Smithson.

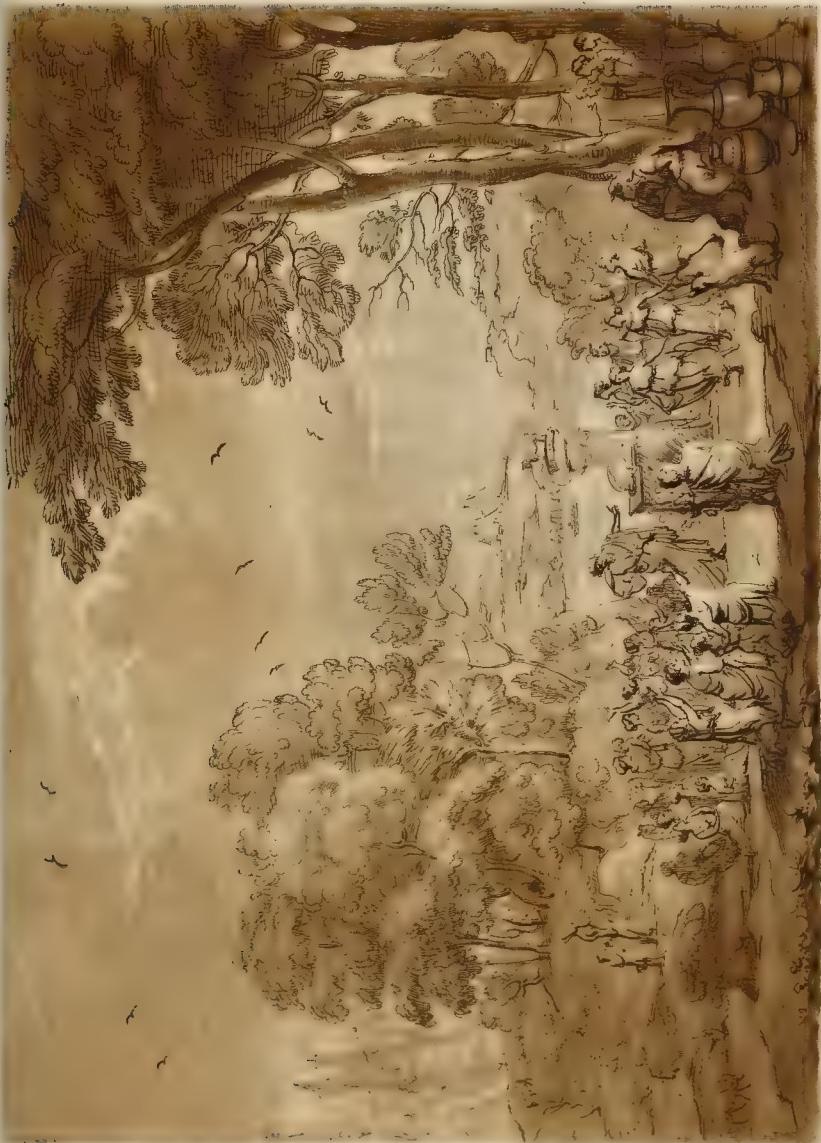
— *Palladio's Villa Rotonda, at Vicenza, designed by M. I. Smithson, and in the collection of the Duke of Cleveland.*

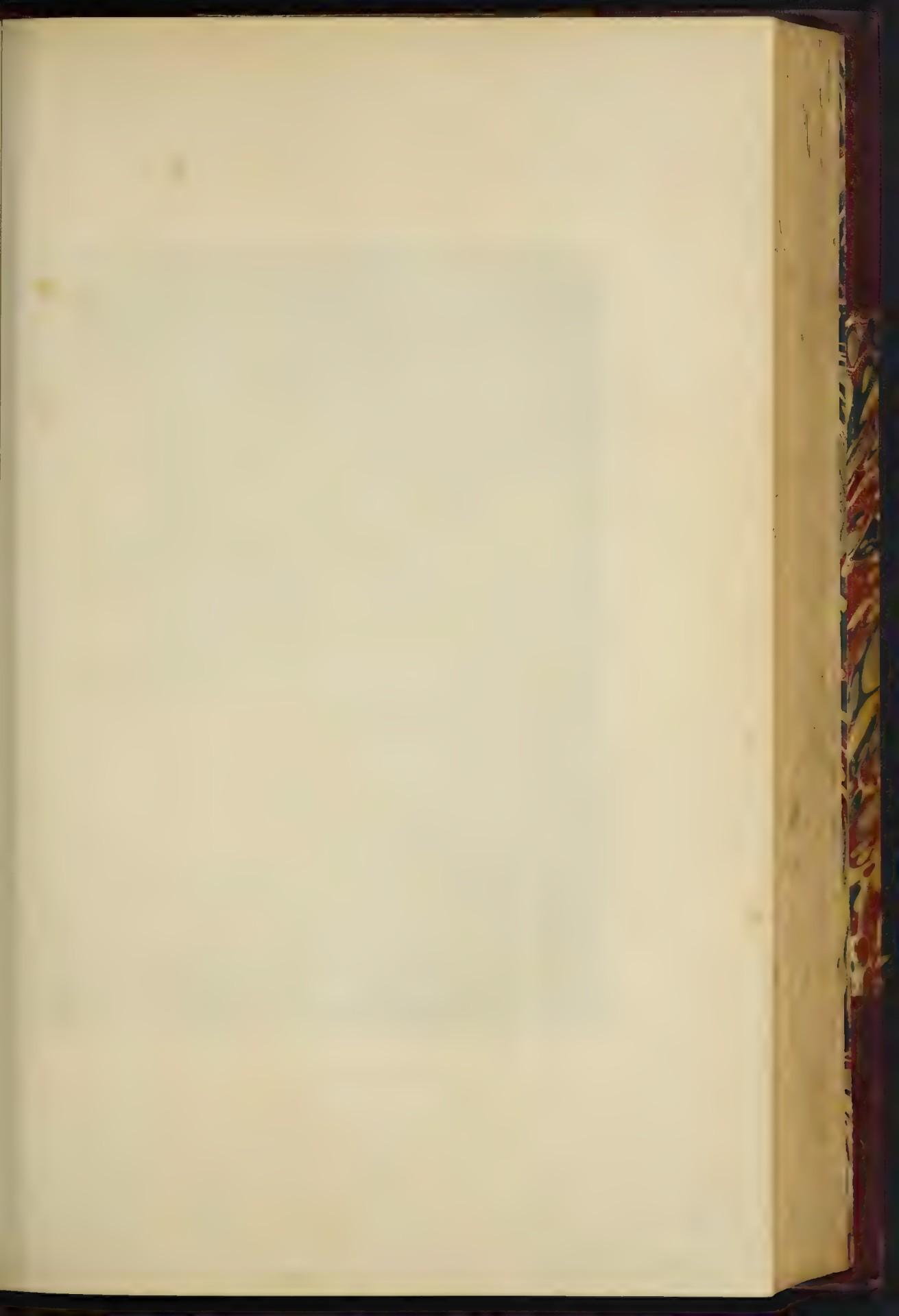


- A sketch from

Geisha-han, or, Japanese Gold-ground Figures.

To the original of which in the collection of the Duke of Cleveland.





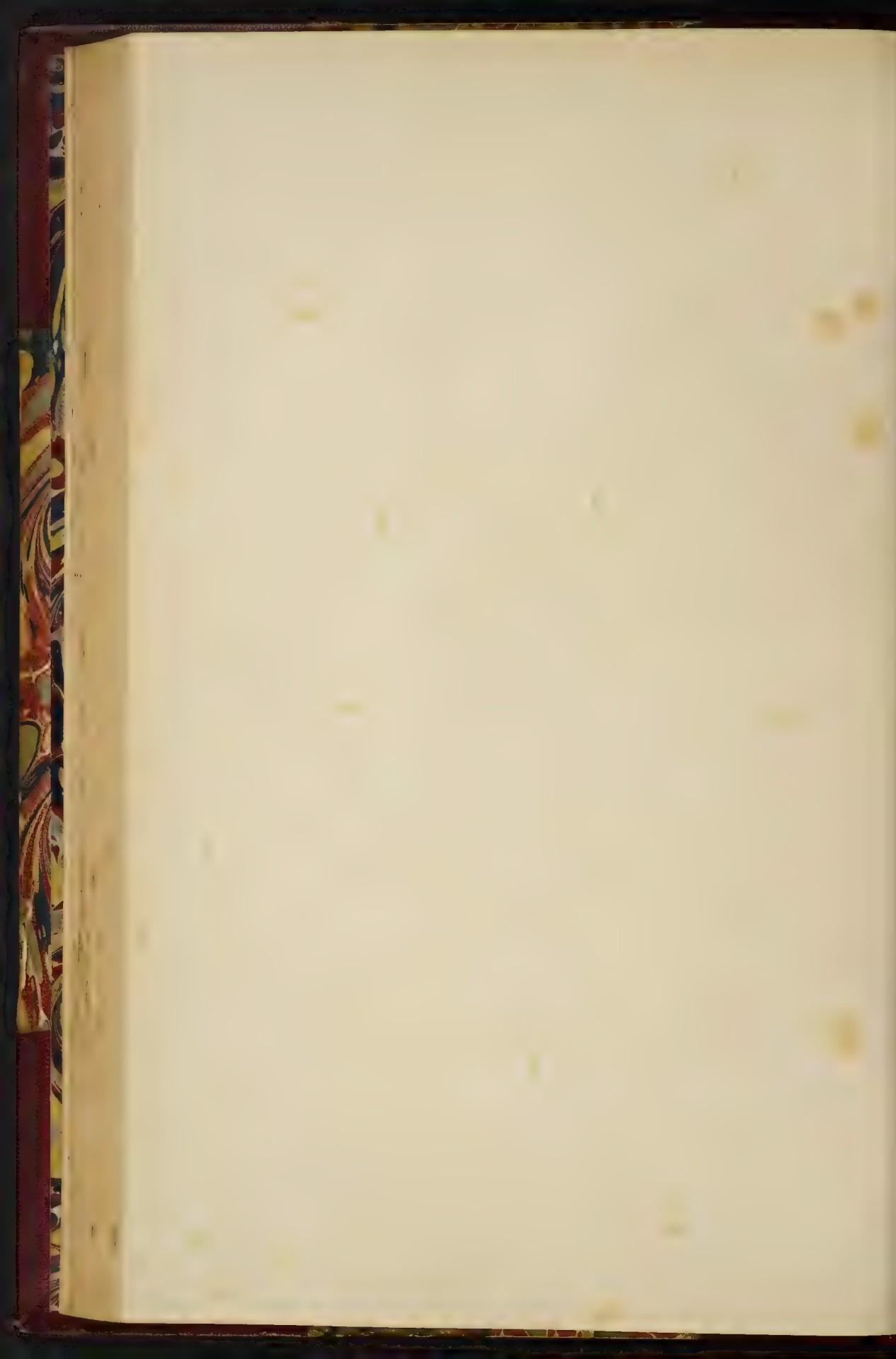
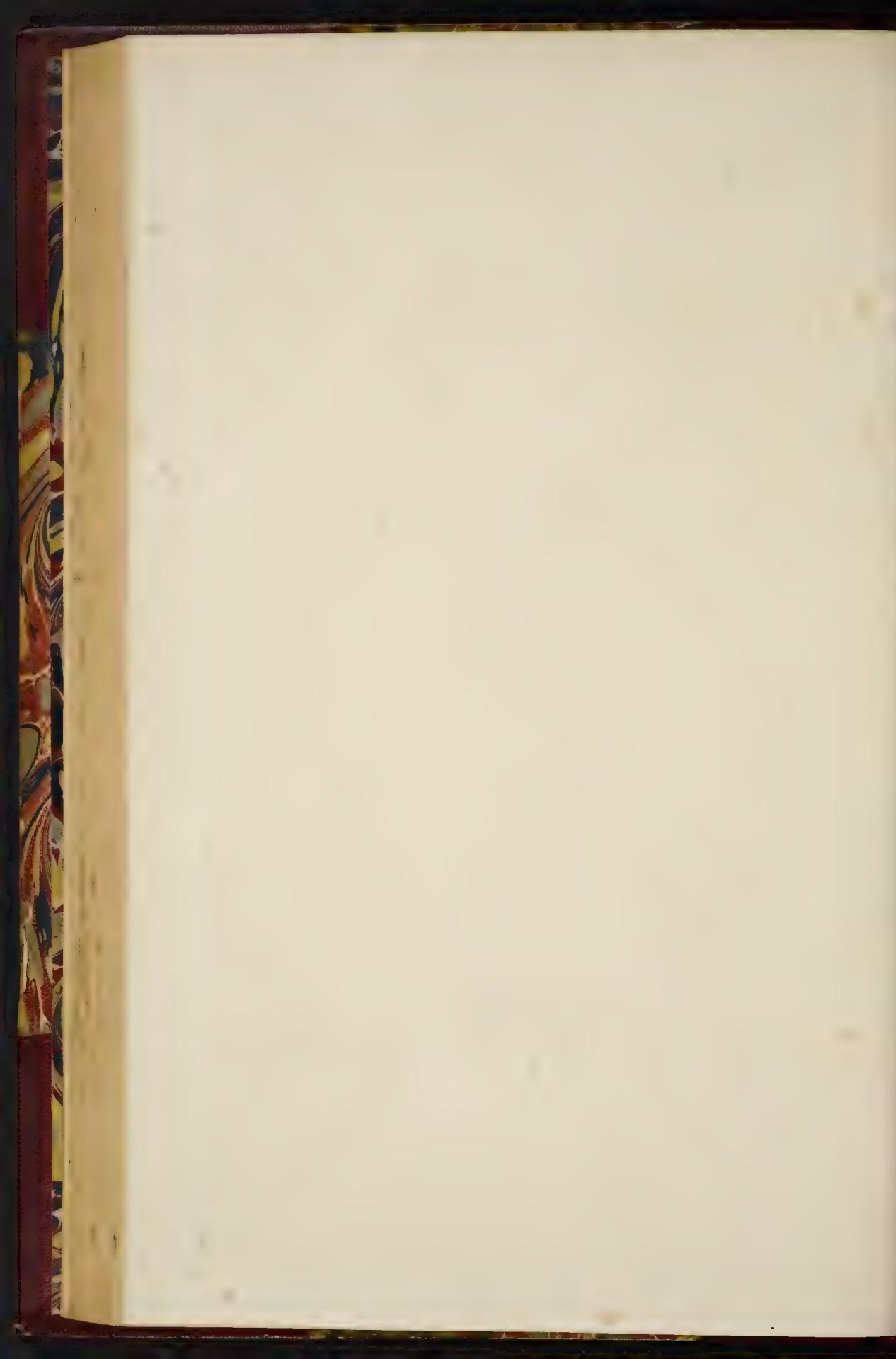
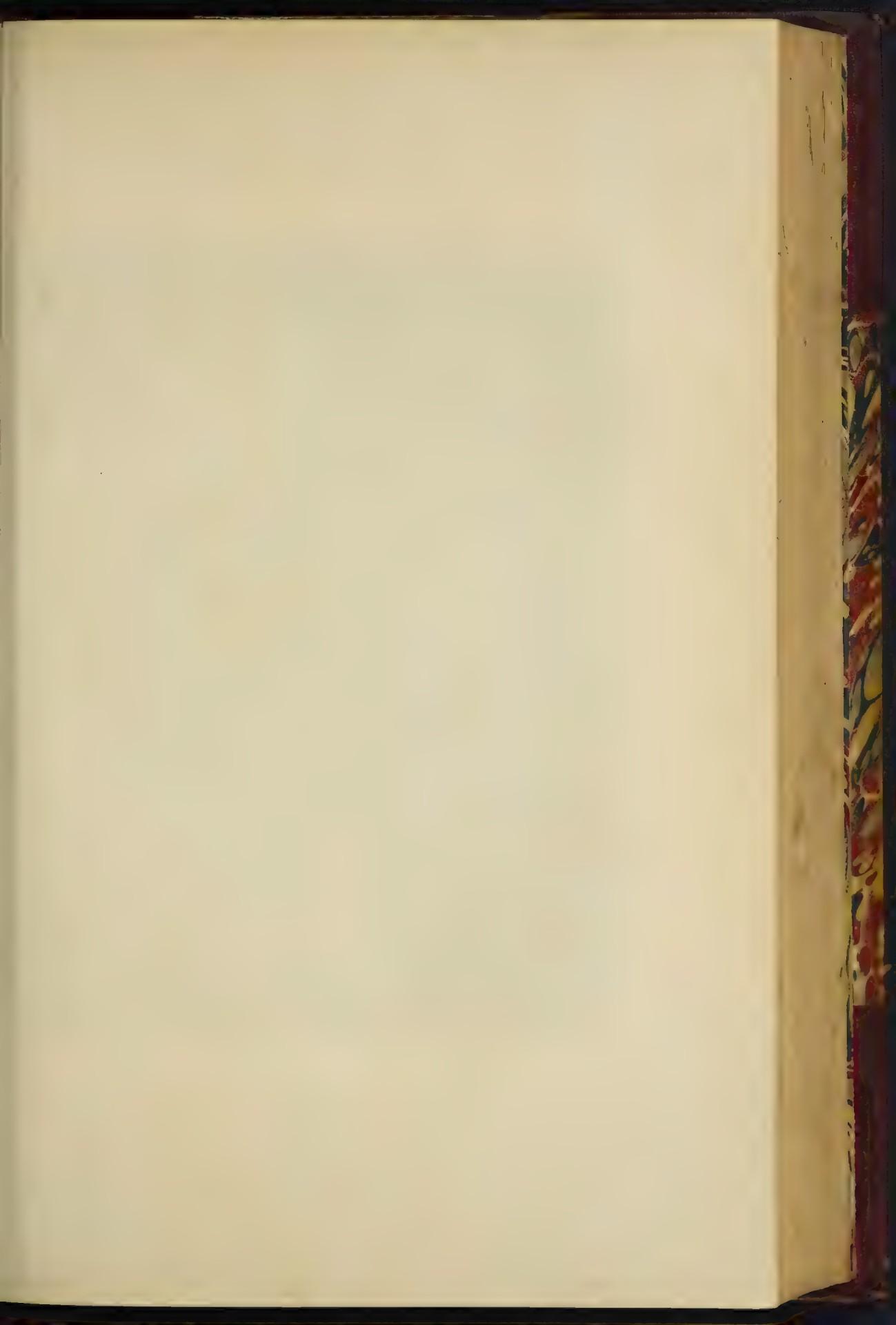




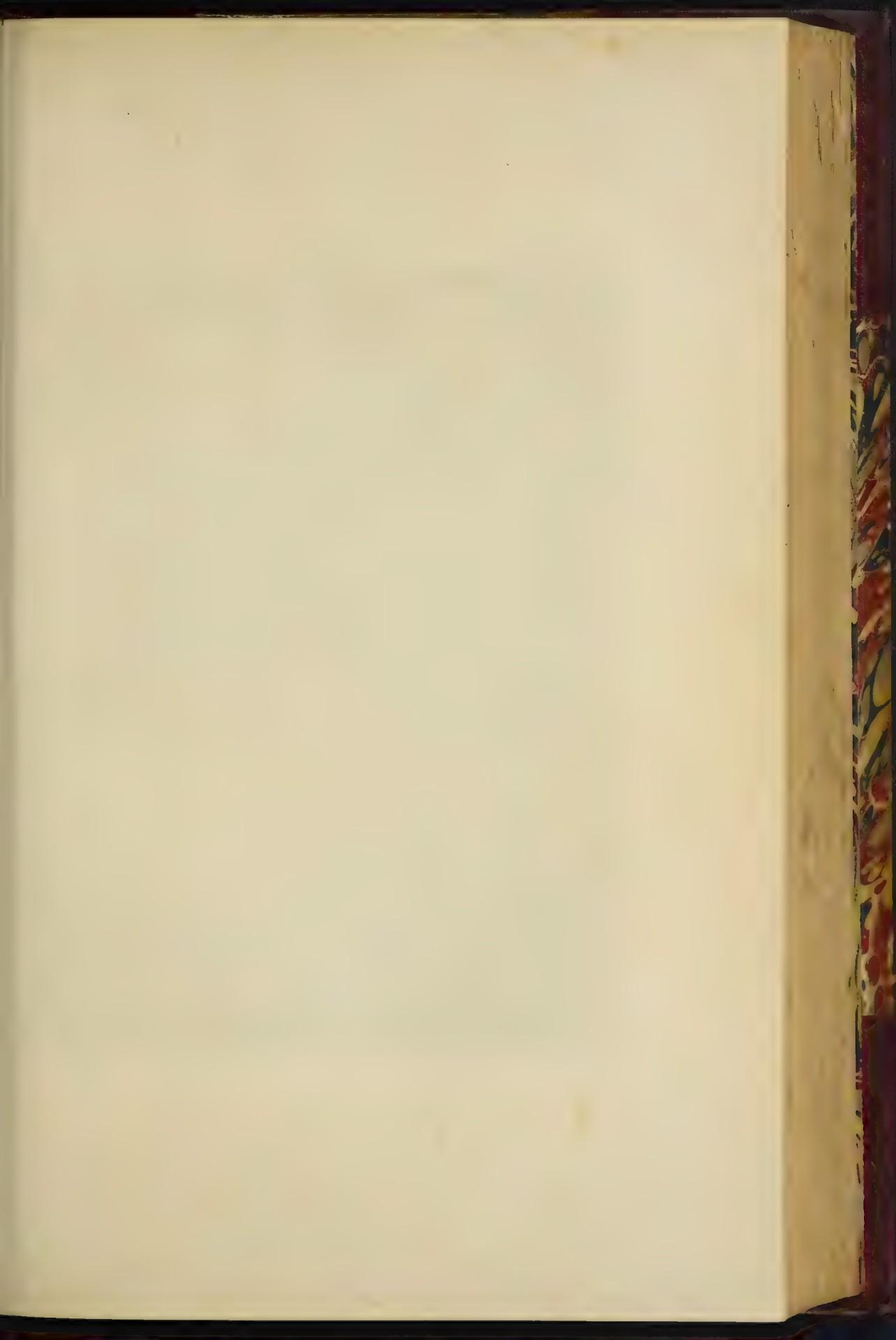
Illustration
of a junk
in a stormy sea
from the
Collection of the
City of Liverpool

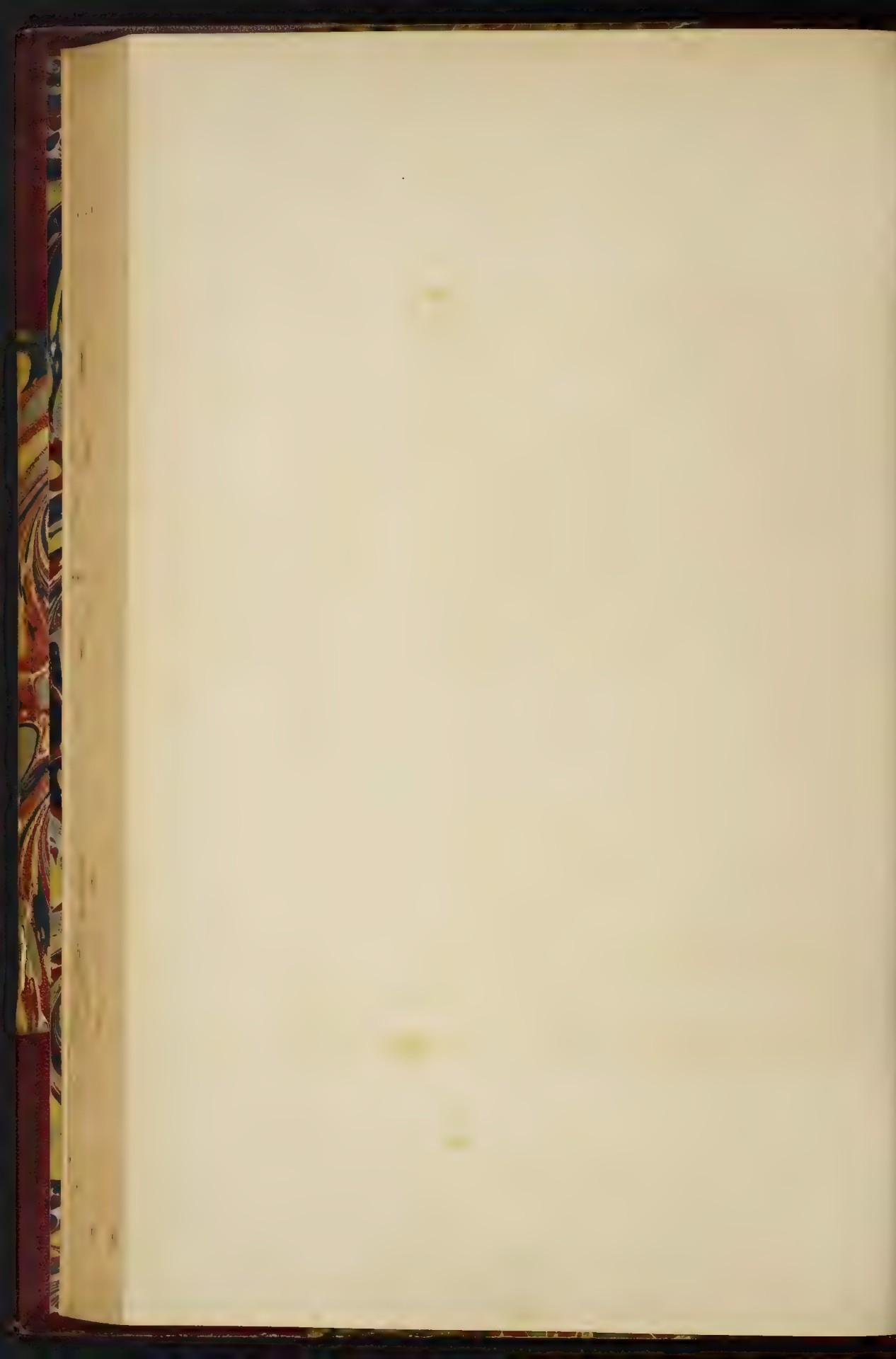




*Frontispiece, designed by George Chapman,
and engraved on the occasion of the birth of George Washington.*



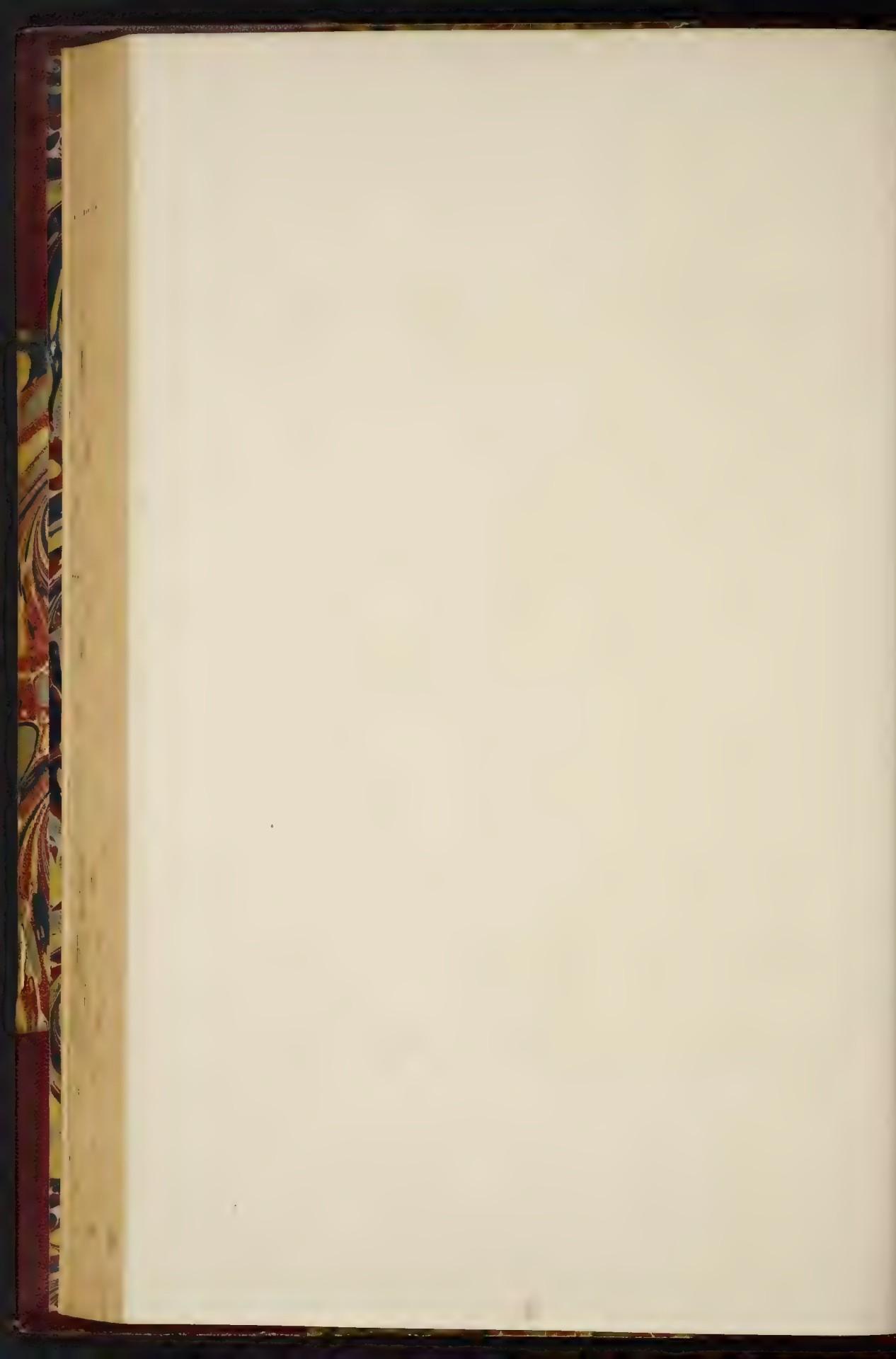


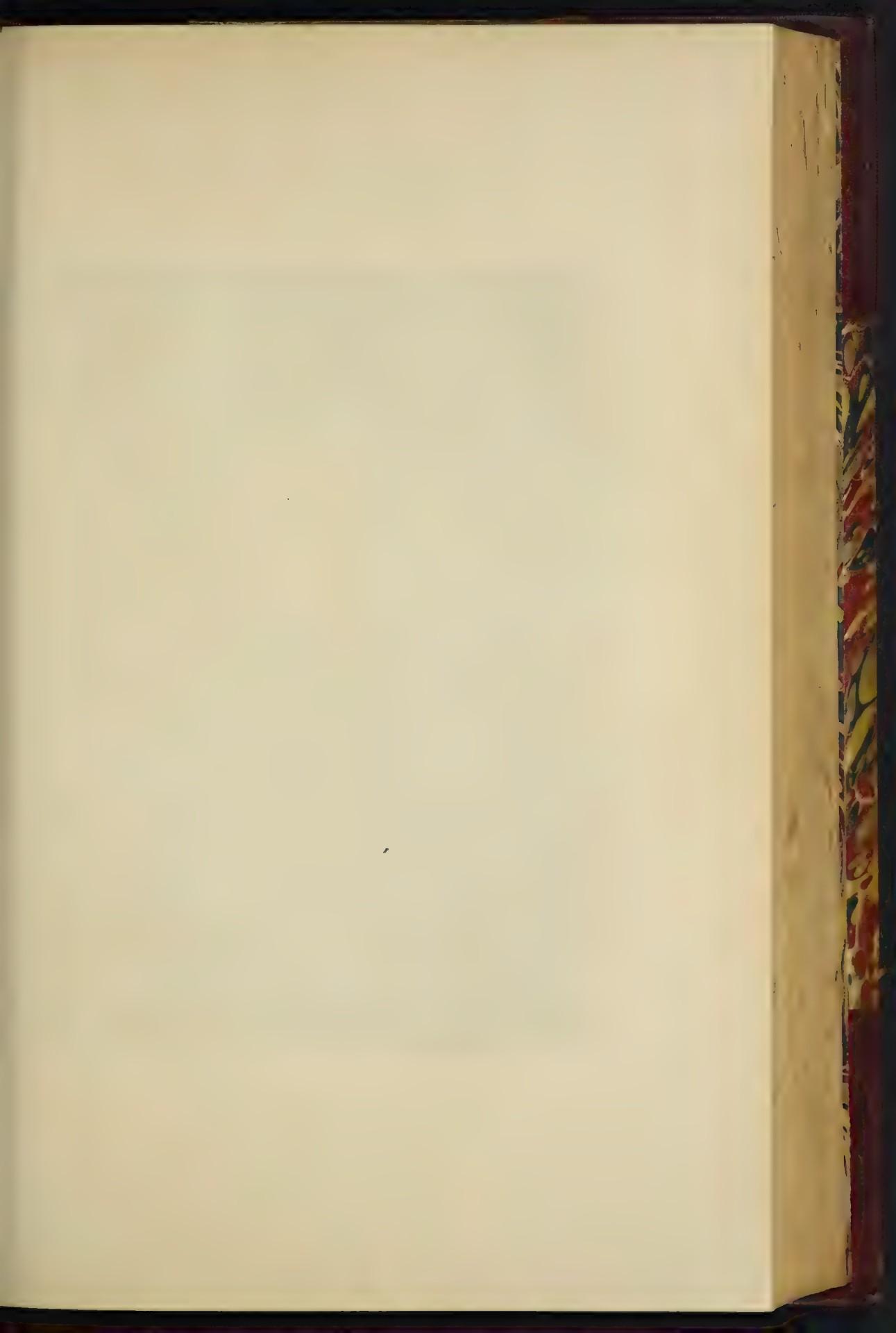


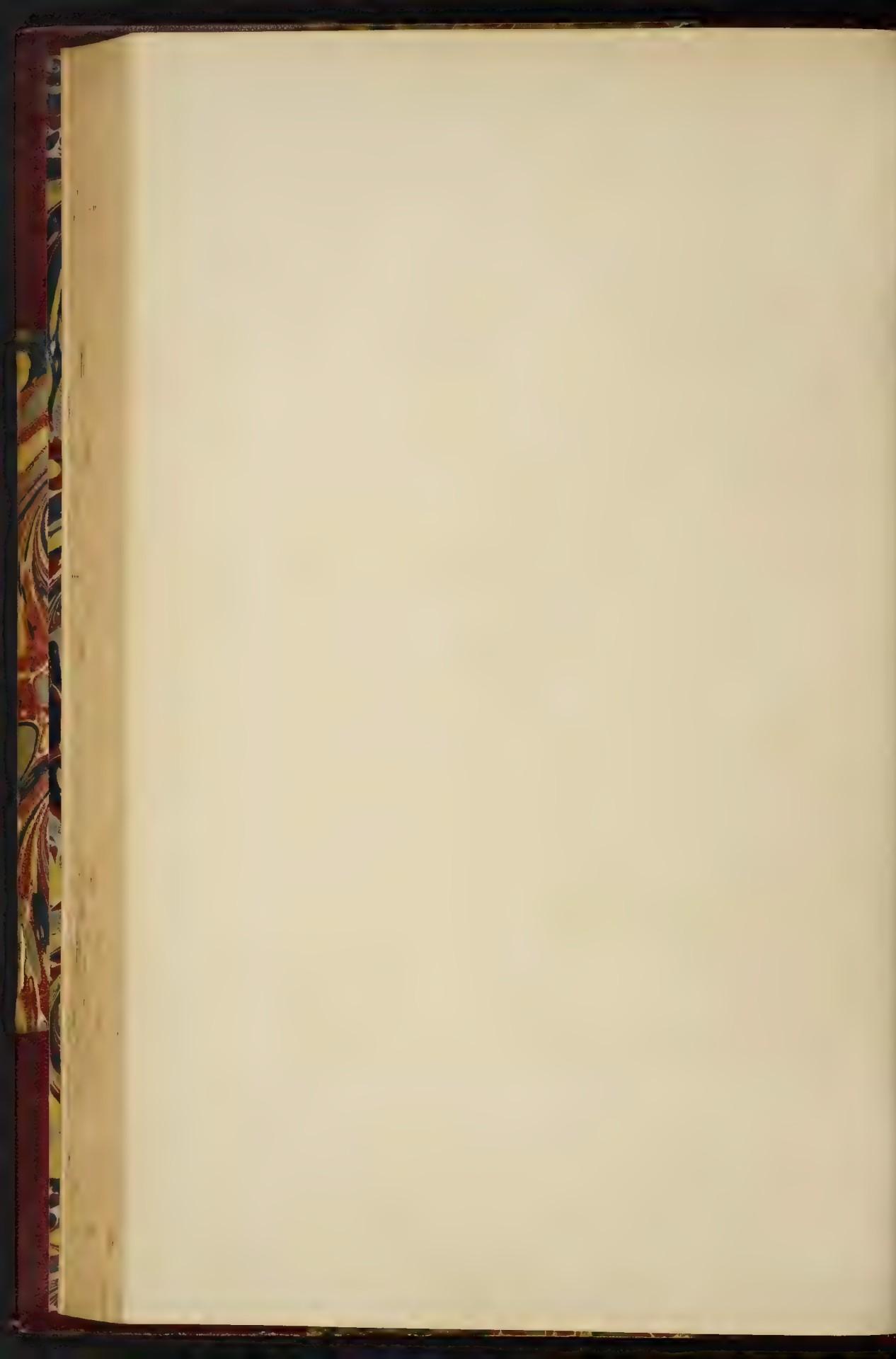


R. Green 1808

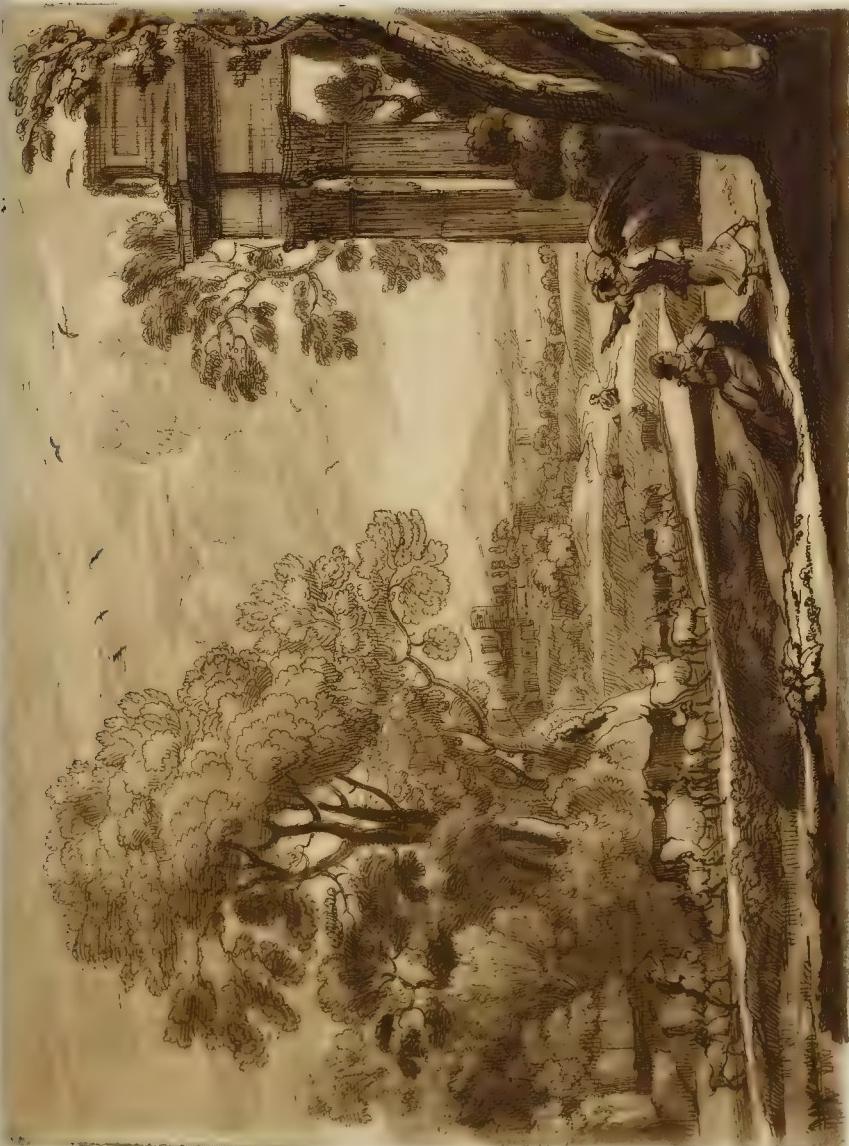
From the Original Plate engraved in the Collection of the late Mr. C. C. Cranch.

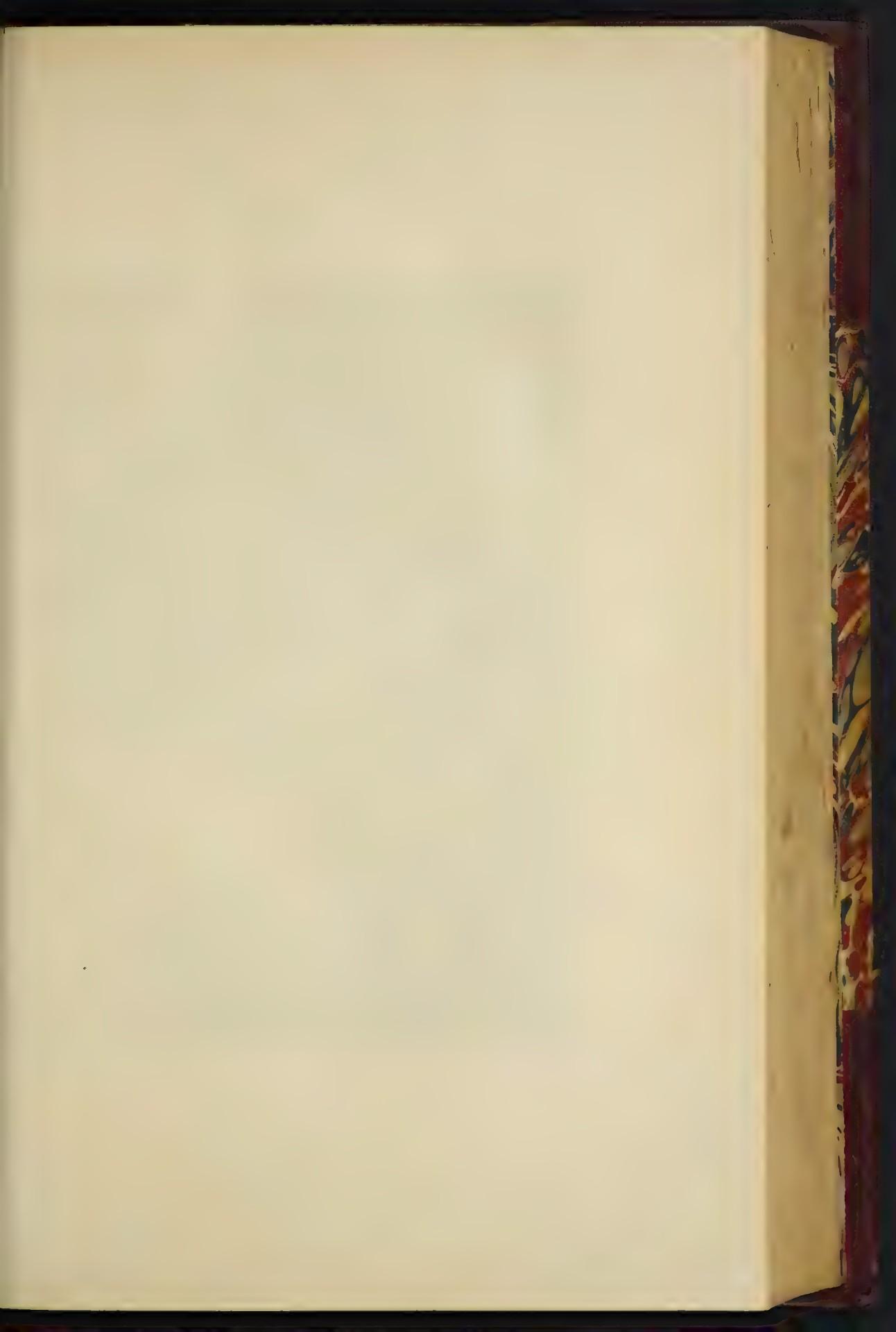






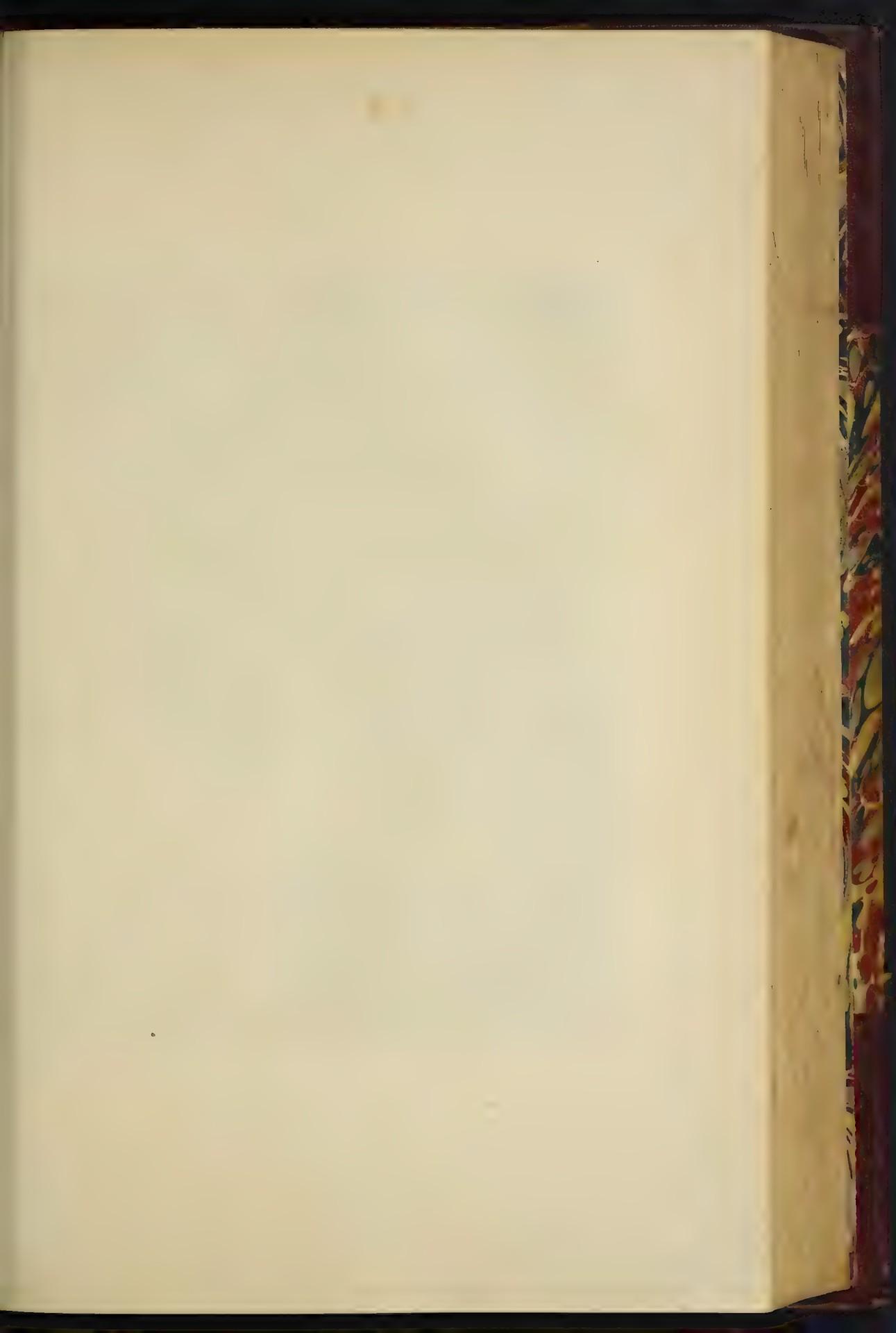
*A scene from
Bathurst's *Playboy*,
from the original
in the Collection of the Duke of Devonshire.*





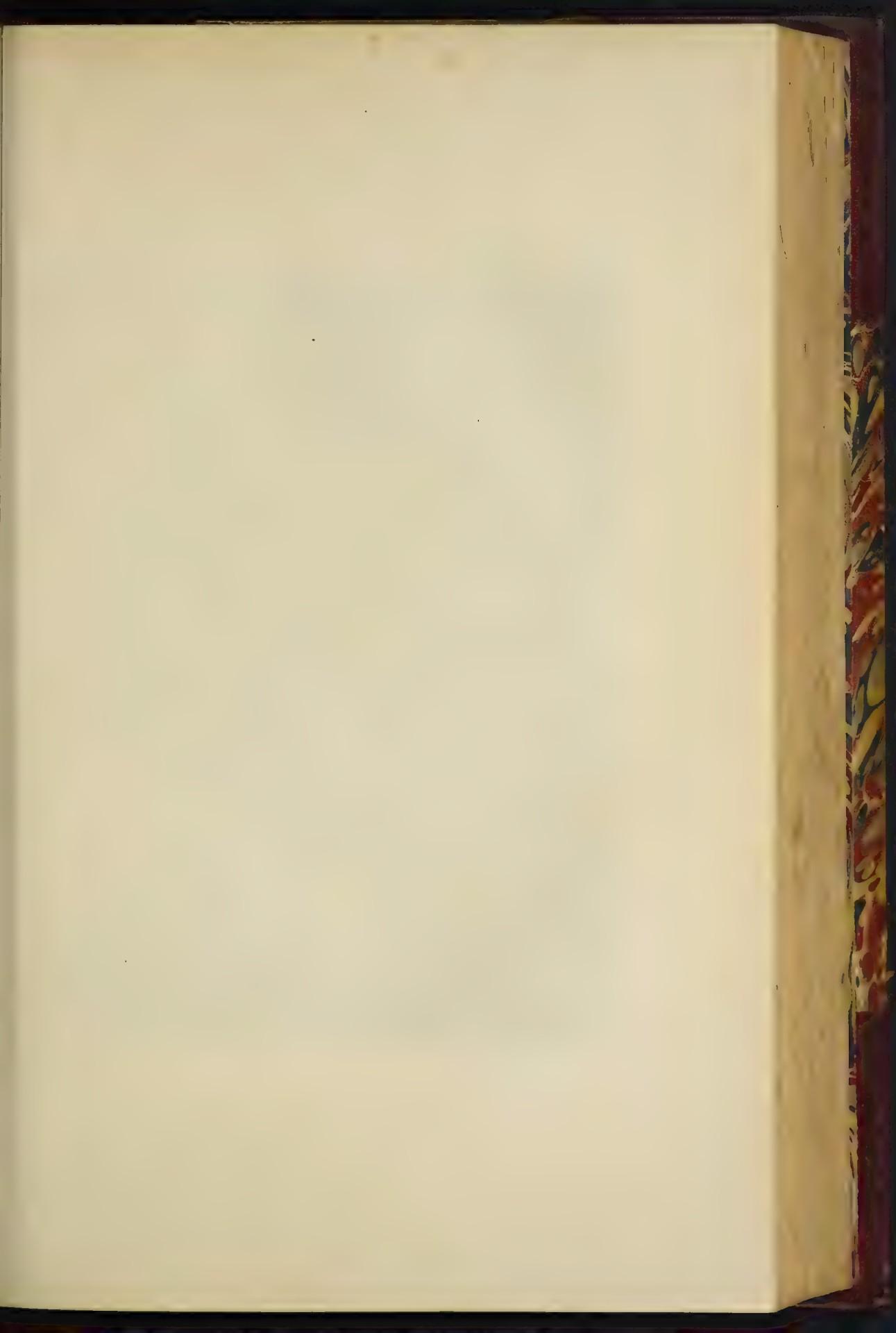
*Conduket into a Park with groves and lawns,
From the Royal Library in the Collection of the Duke of Devonshire.*





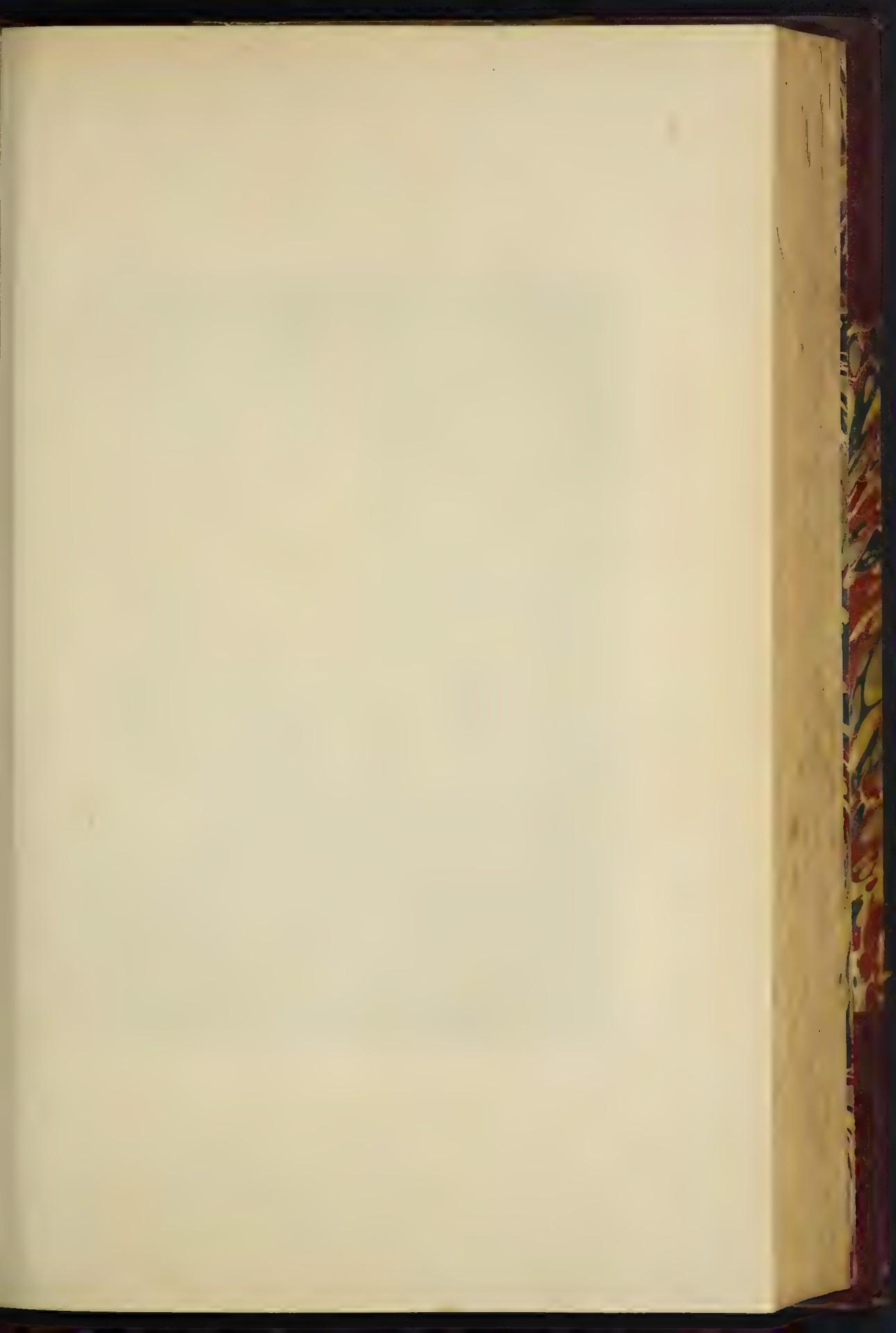


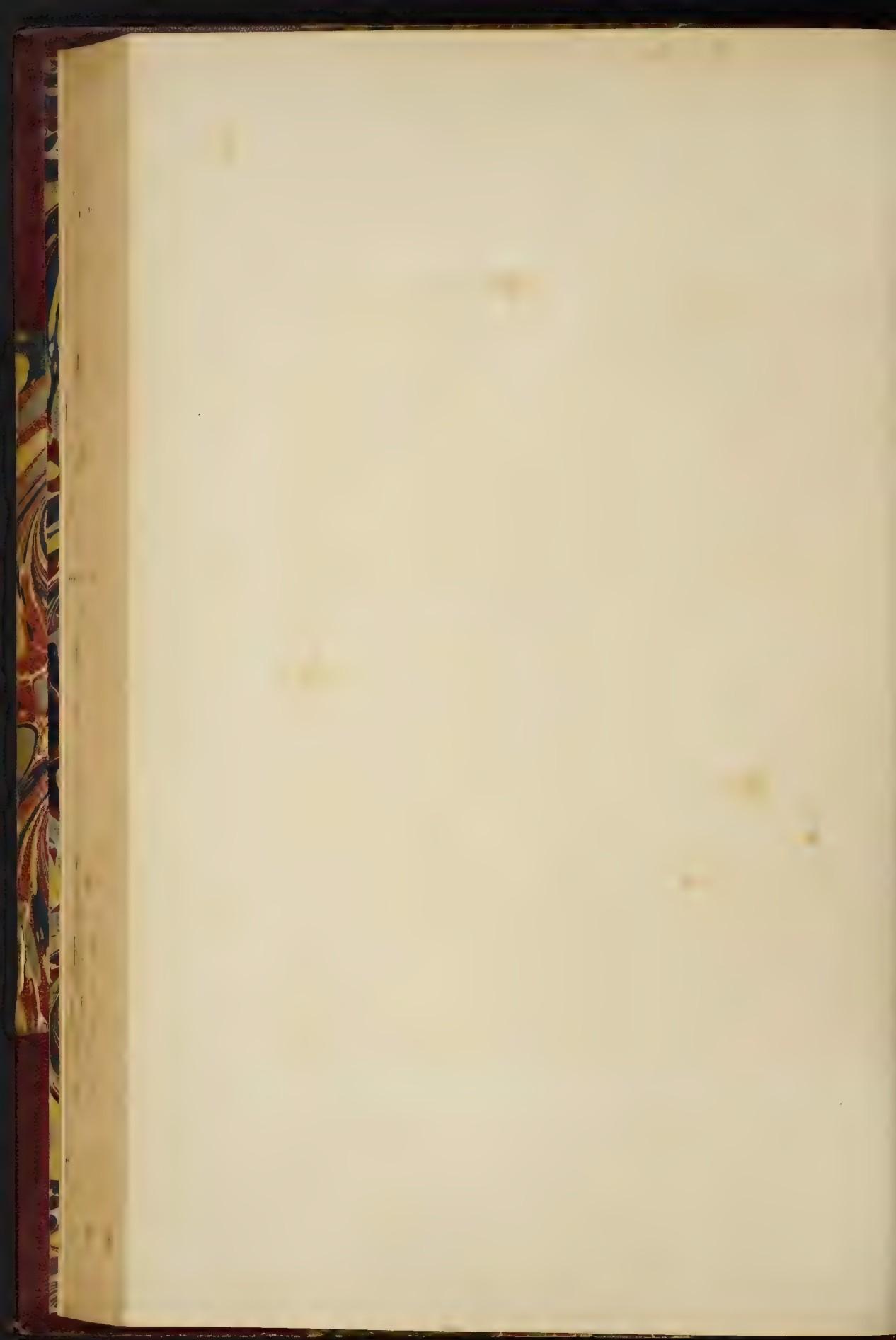
Printed from a drawing by J. C. Smith, engraved by G. Vertue,
from the original Drawing in the Collection of the Duke of Cleveland.





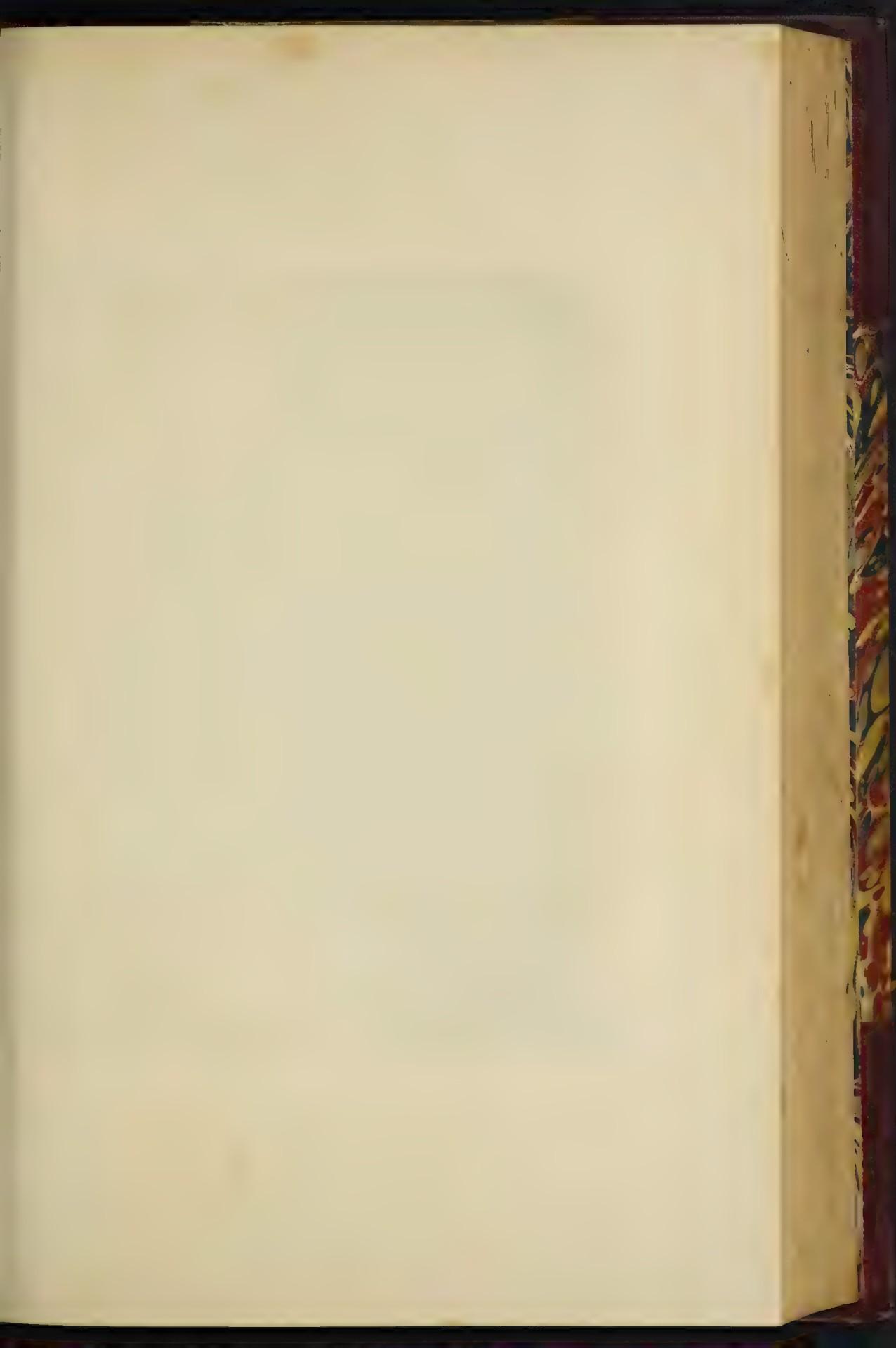
From the collection of Mr. & Mrs. J. C. H. Stoddard, with their kind permission
- A woodcut print

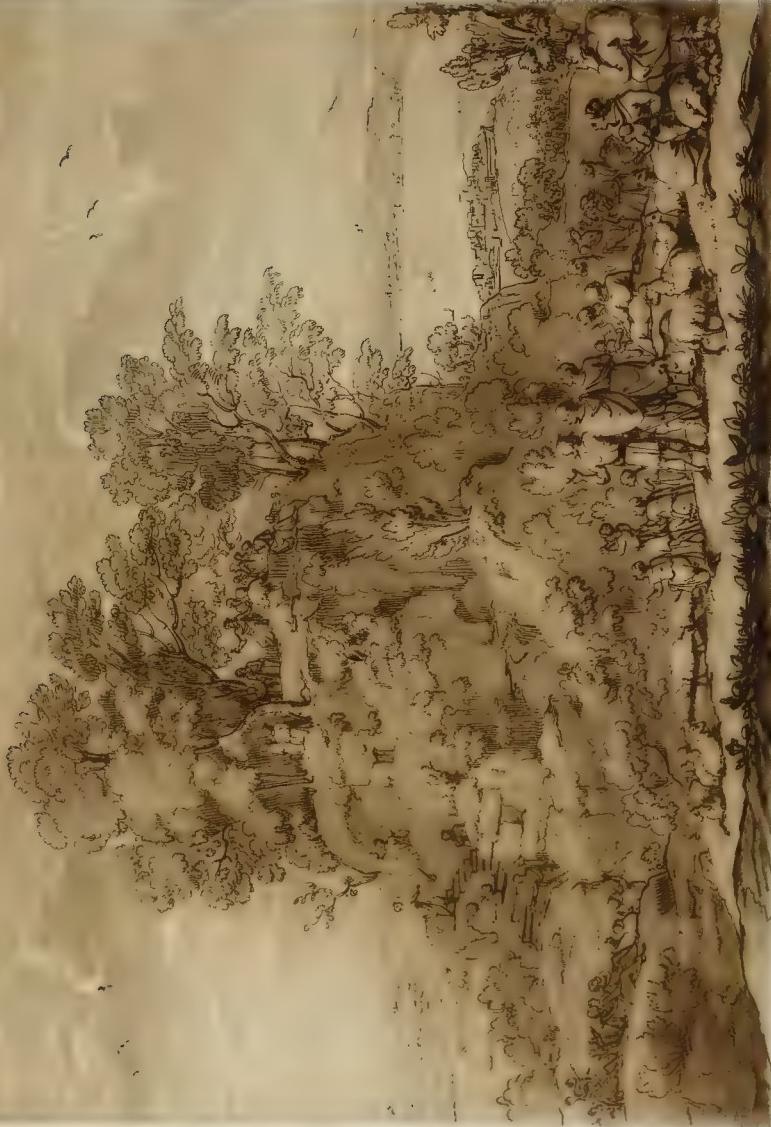




From Mr. George M. Trevelyan's illustration of the 'City of Jerusalem.'

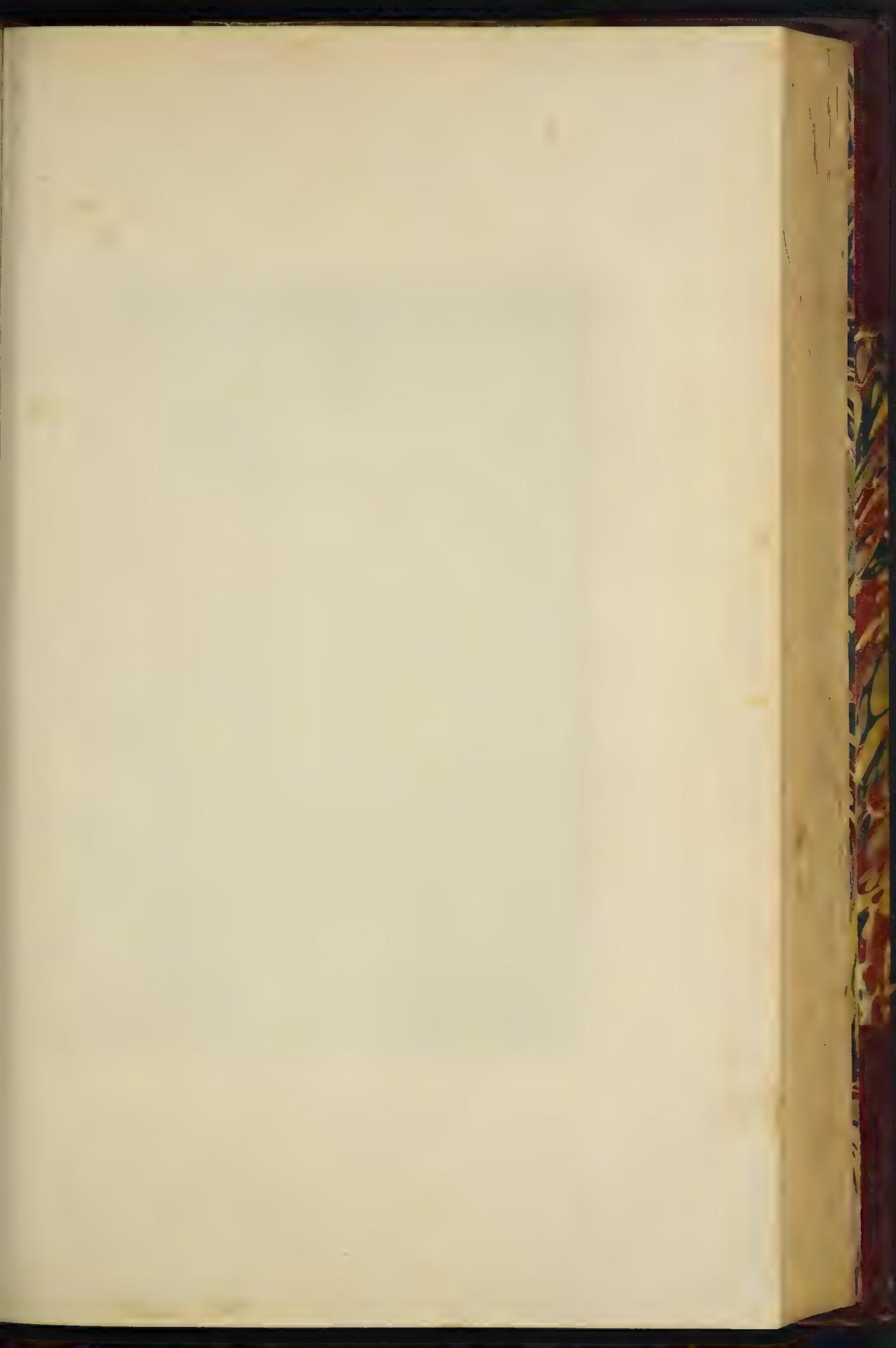


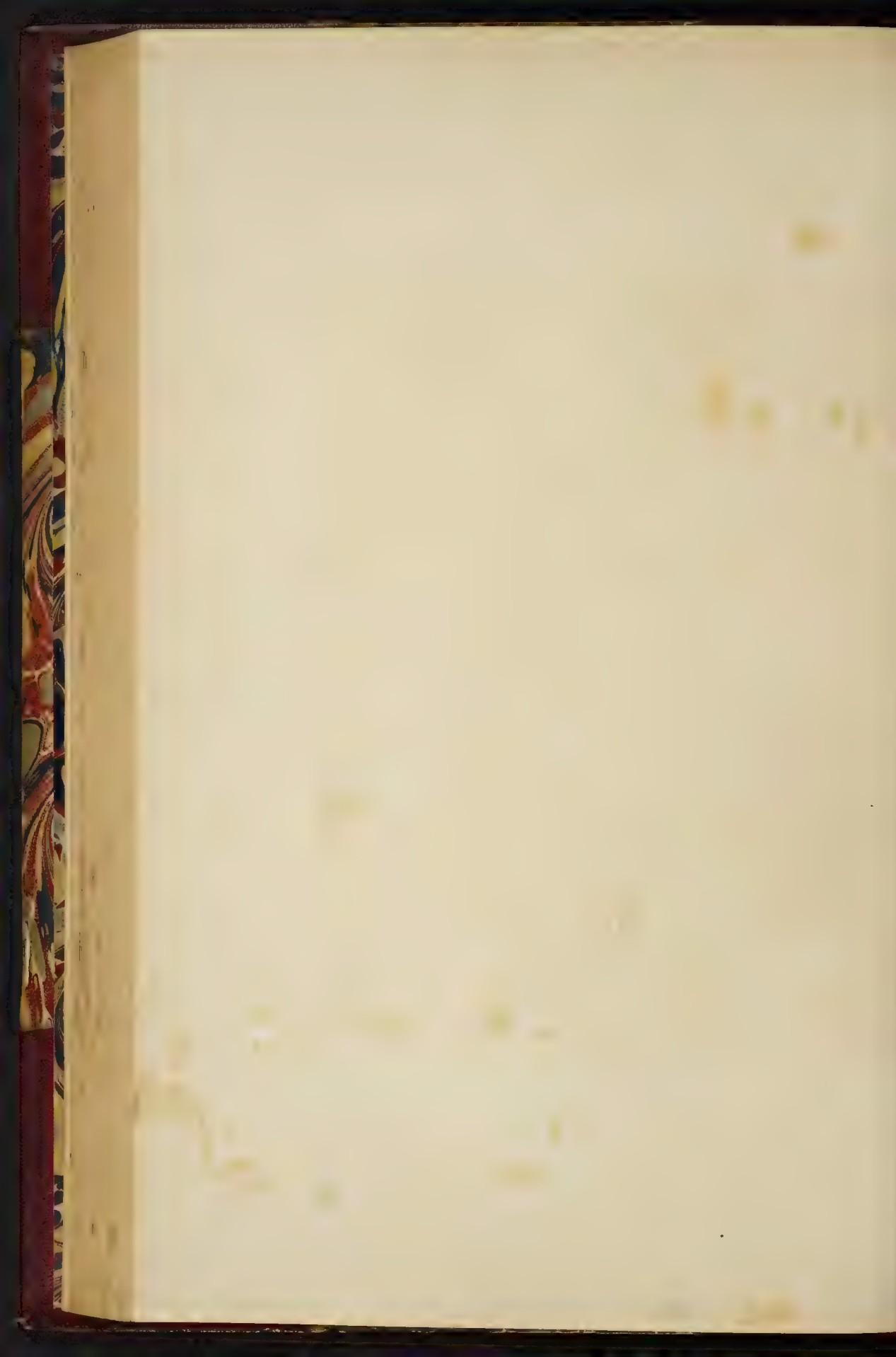




Given by Mr. J. S. Green to the collection of the - Library of Congress

Nov. 6.





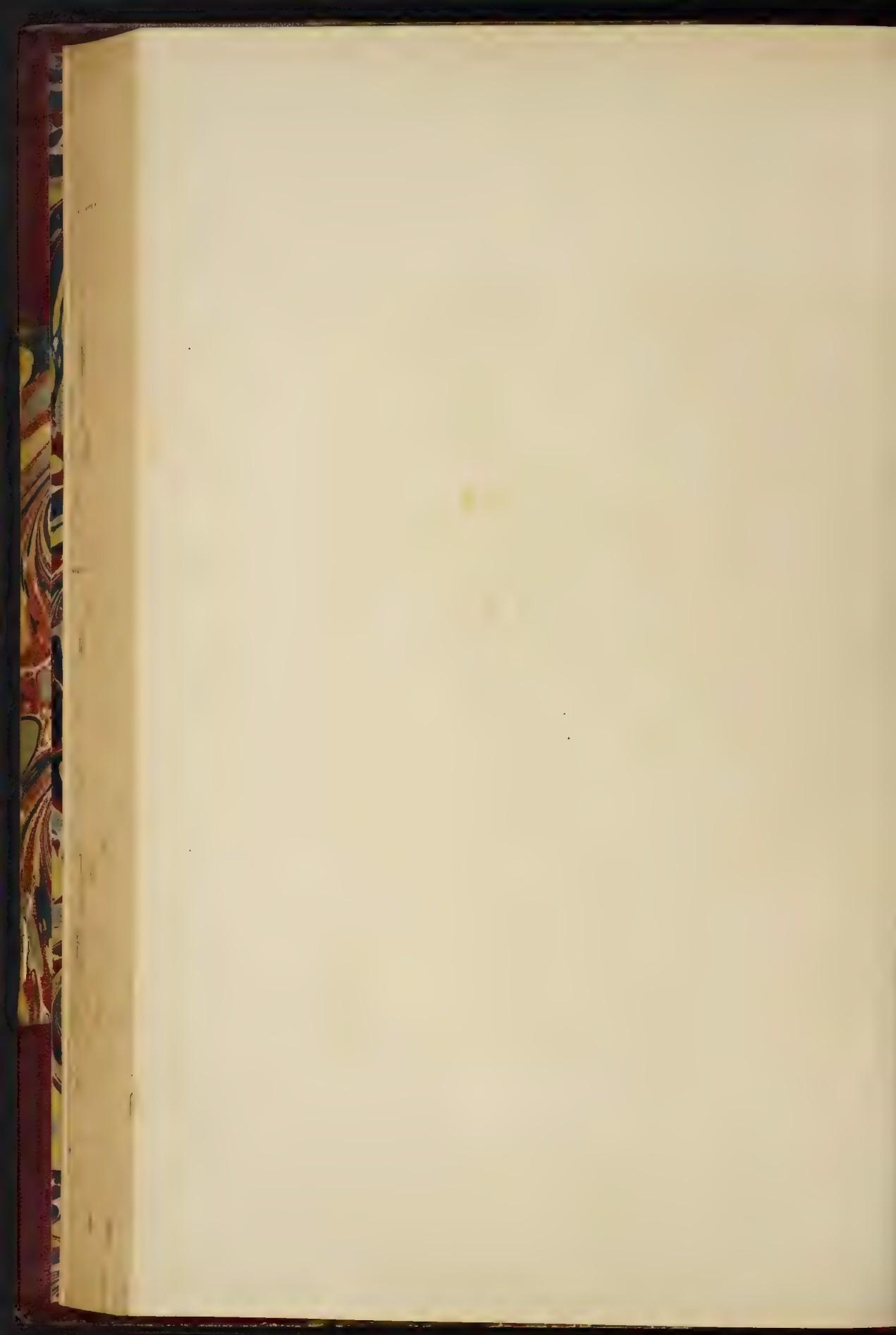


400

Education, Religious, Cultural, Sports and Entertainment programs.
In the year of 1992-93, it is the intention of the State of Chhattisgarh



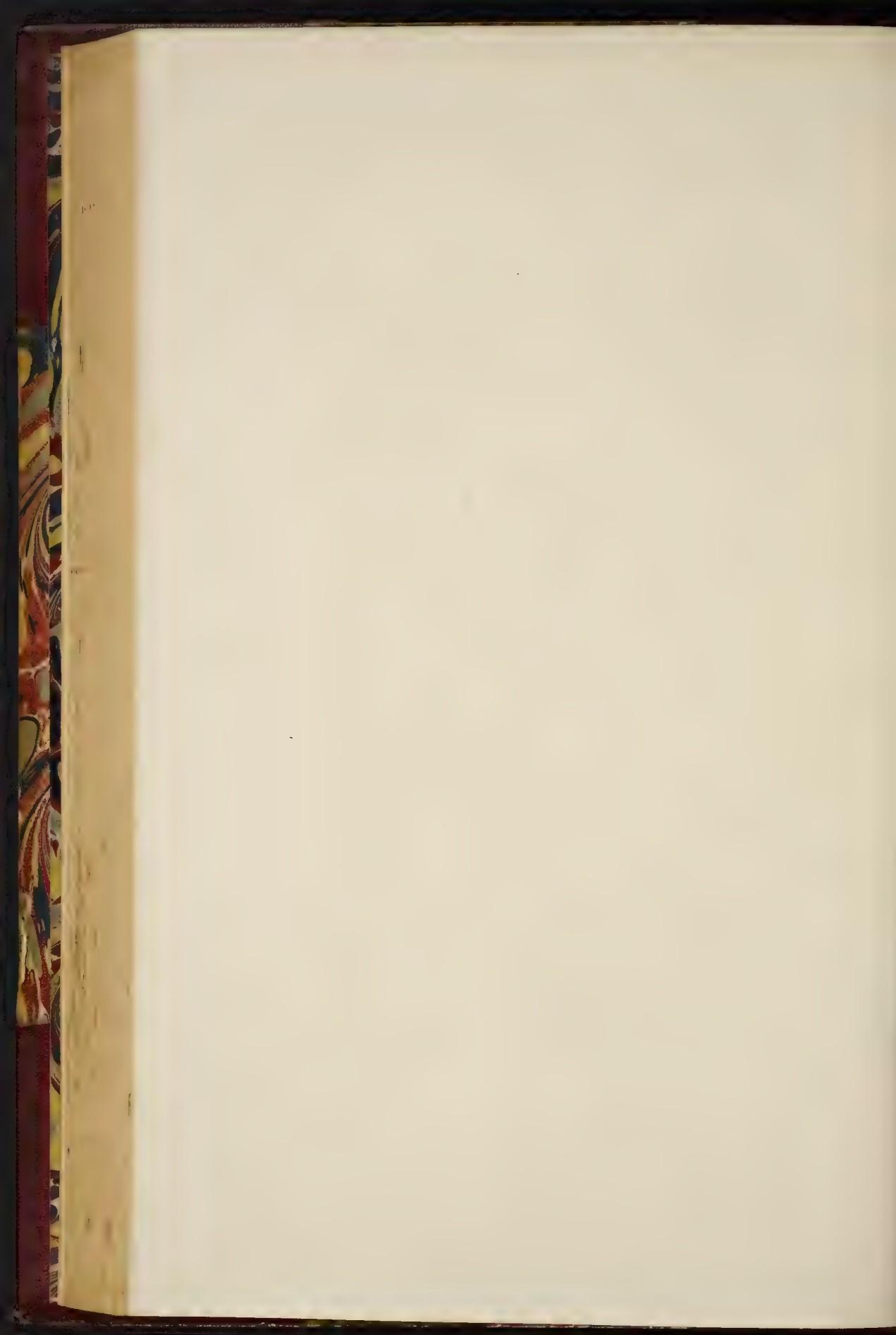


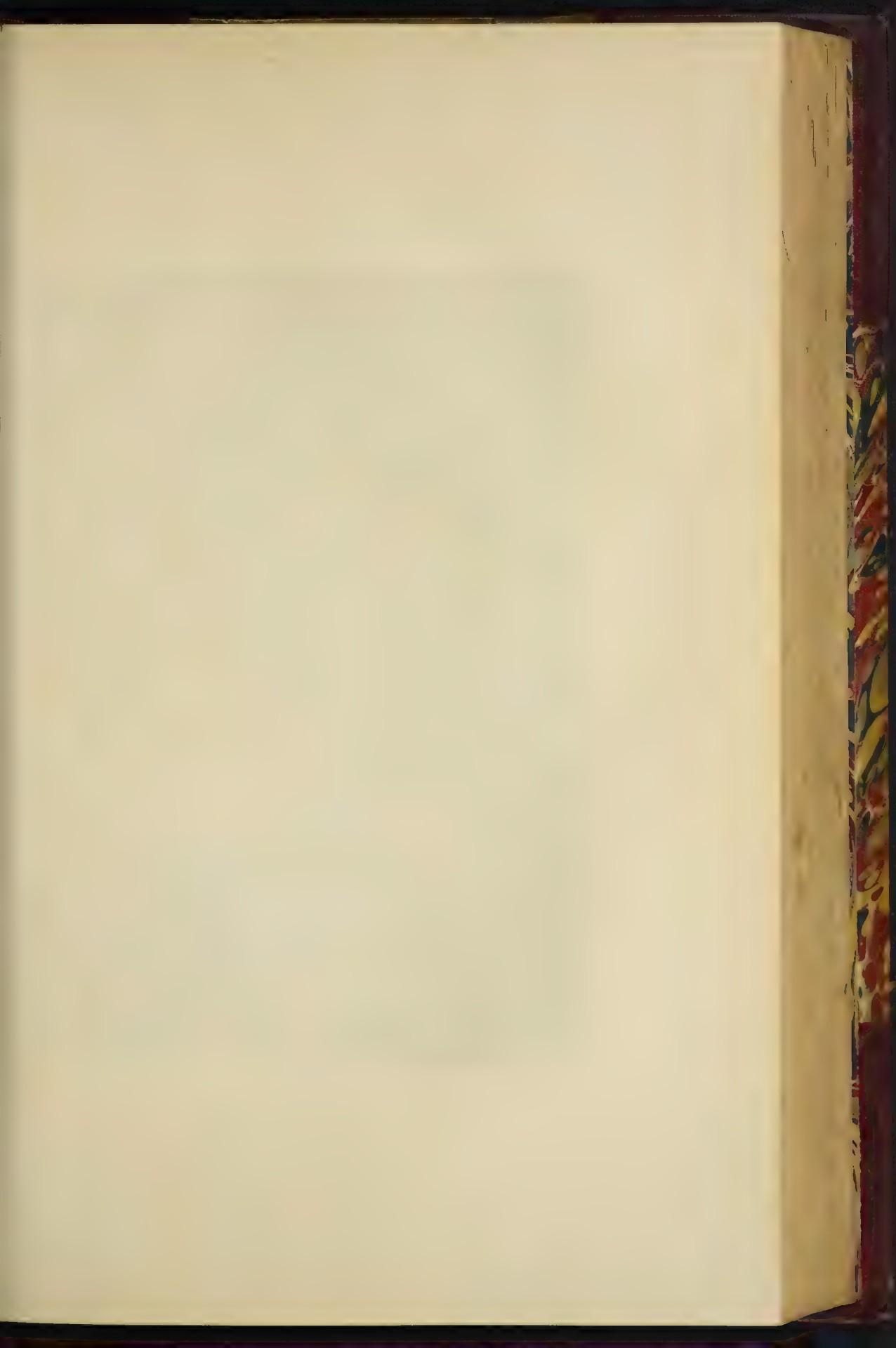


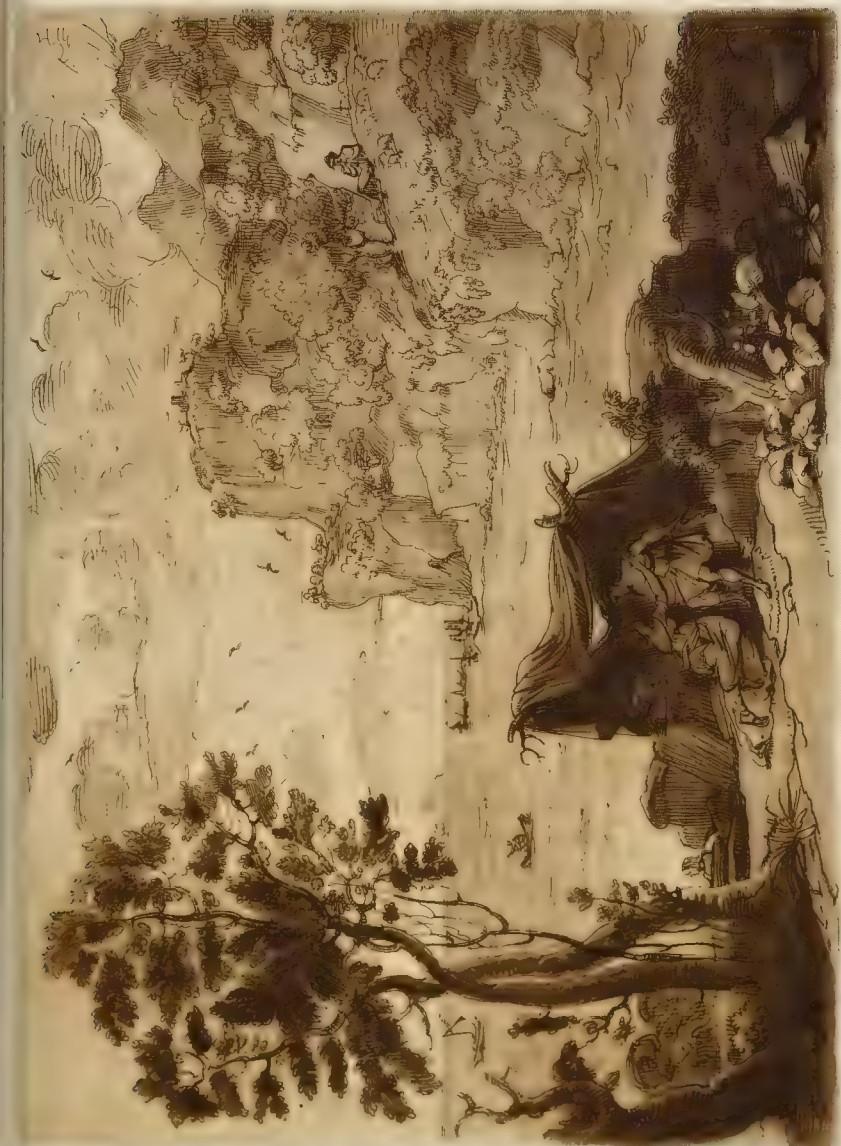


- A garden path

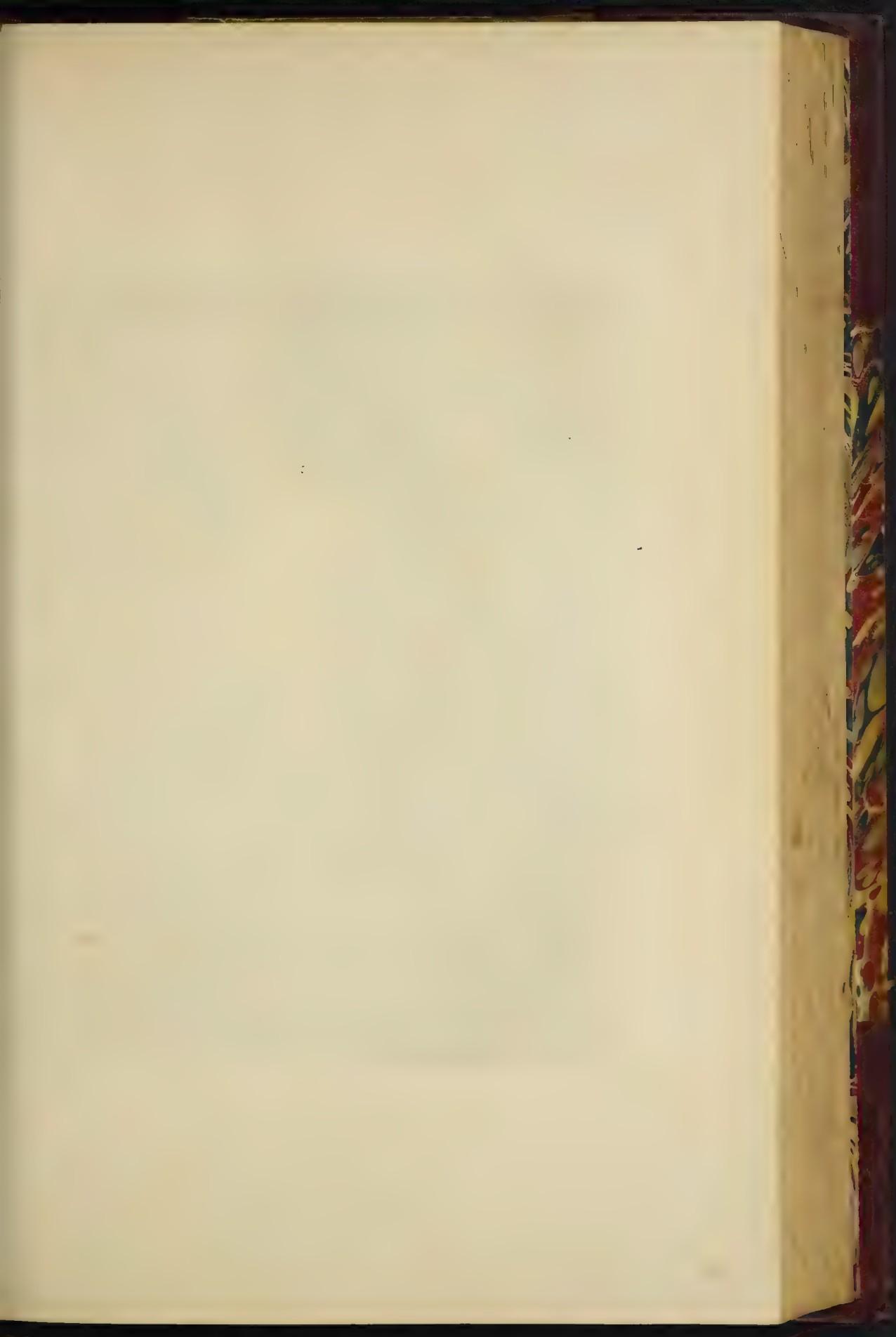
From the original French in the edition of the Duke of Leinster

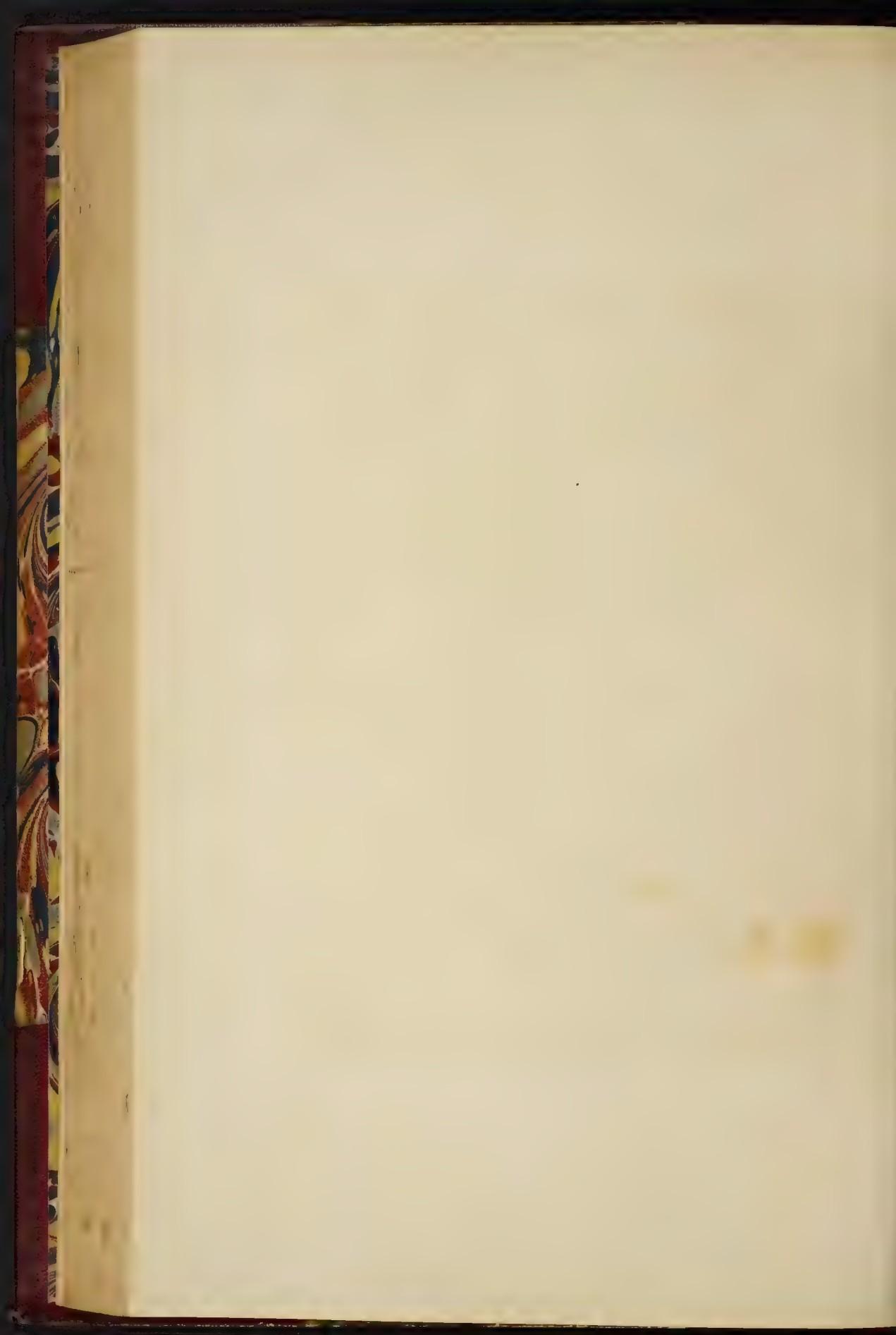






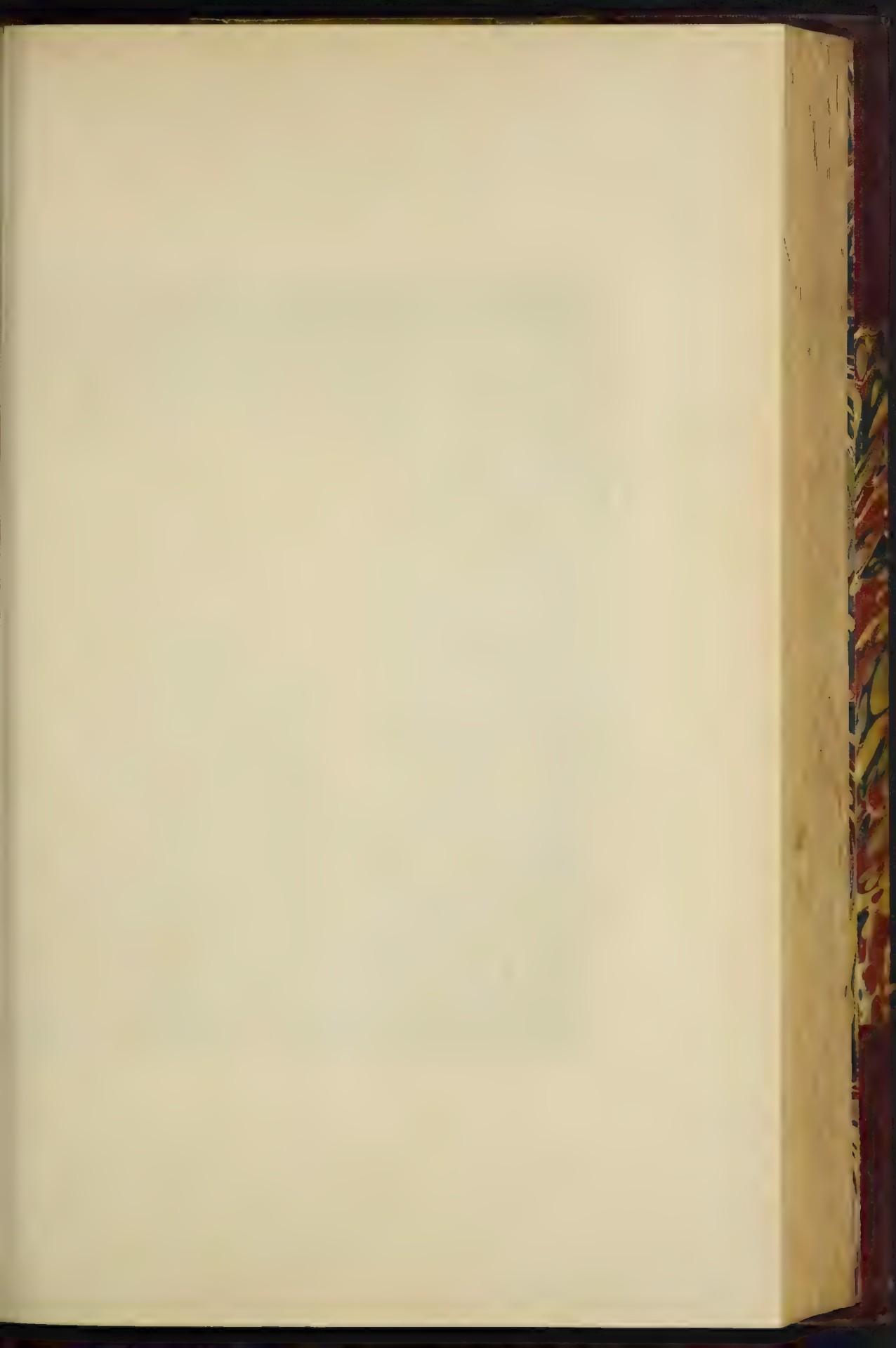
Published according to John Rylands Library, Manchester
From the original drawing in the collection of the Duke of Devonshire
— R. Linton, print.







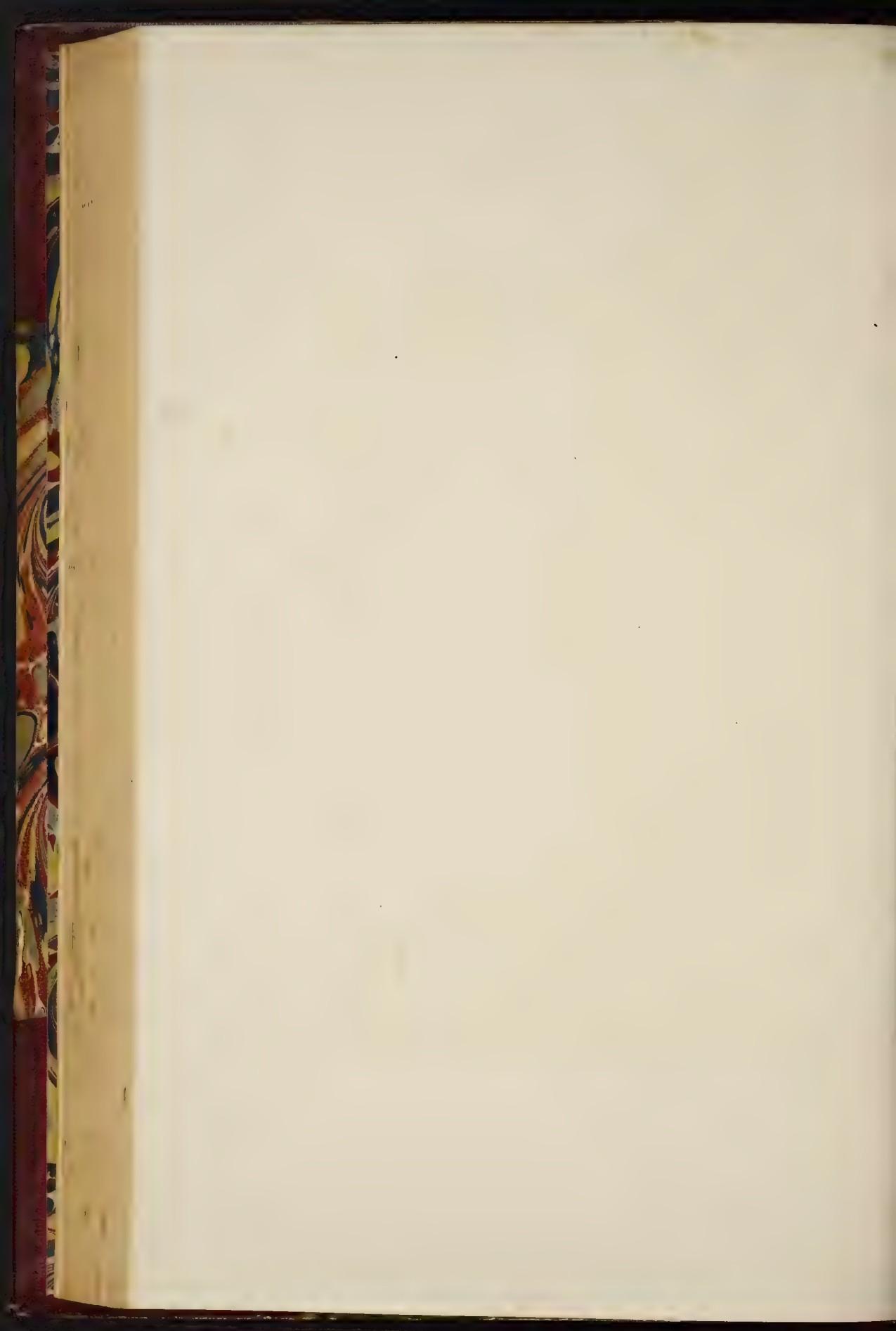
From the original manuscript in the Collection of the Duke of Cleveland.

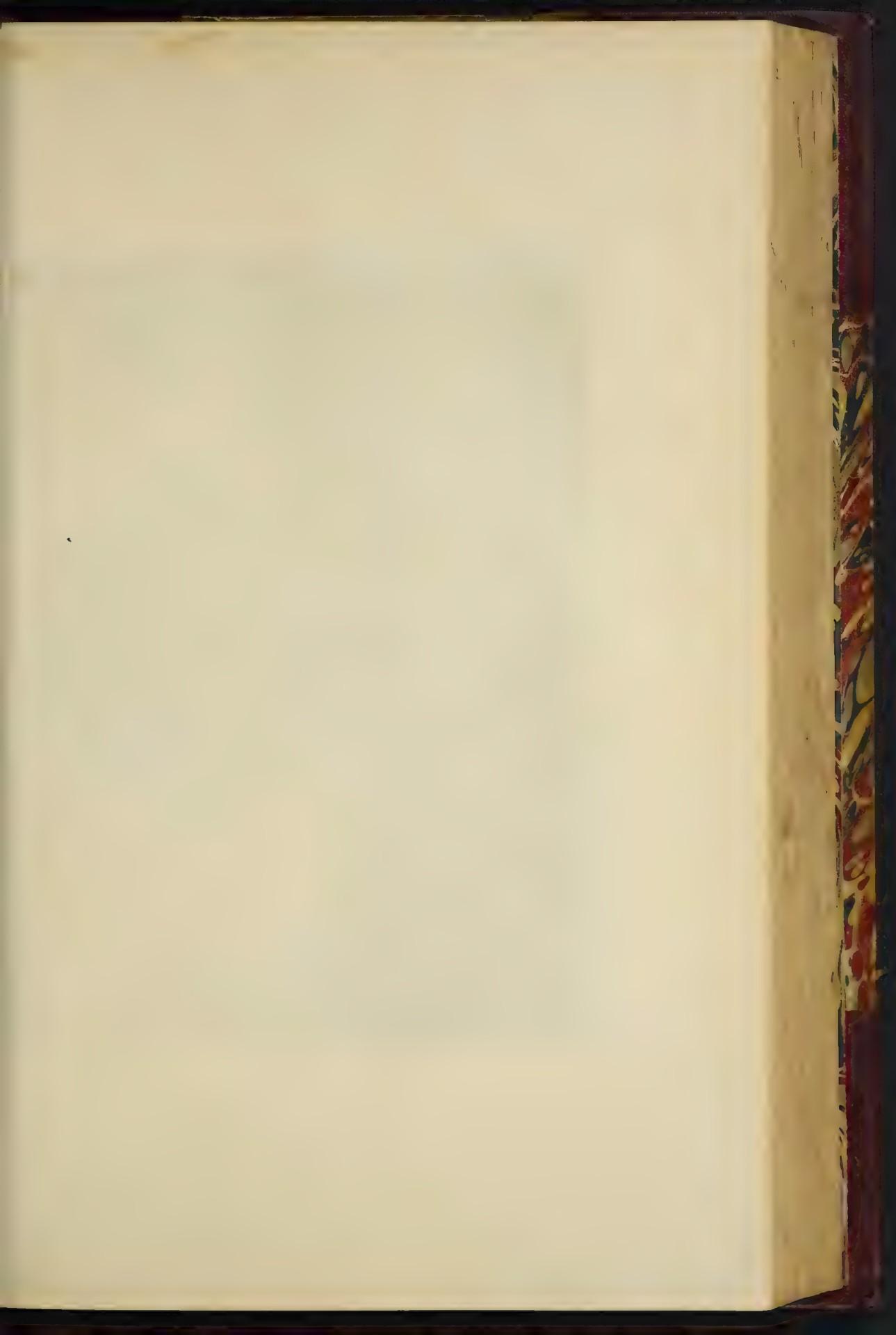




1^o *notion first*

— *On which No. 25 is a portrait of John Brudenell, now in the Royal Collection.*





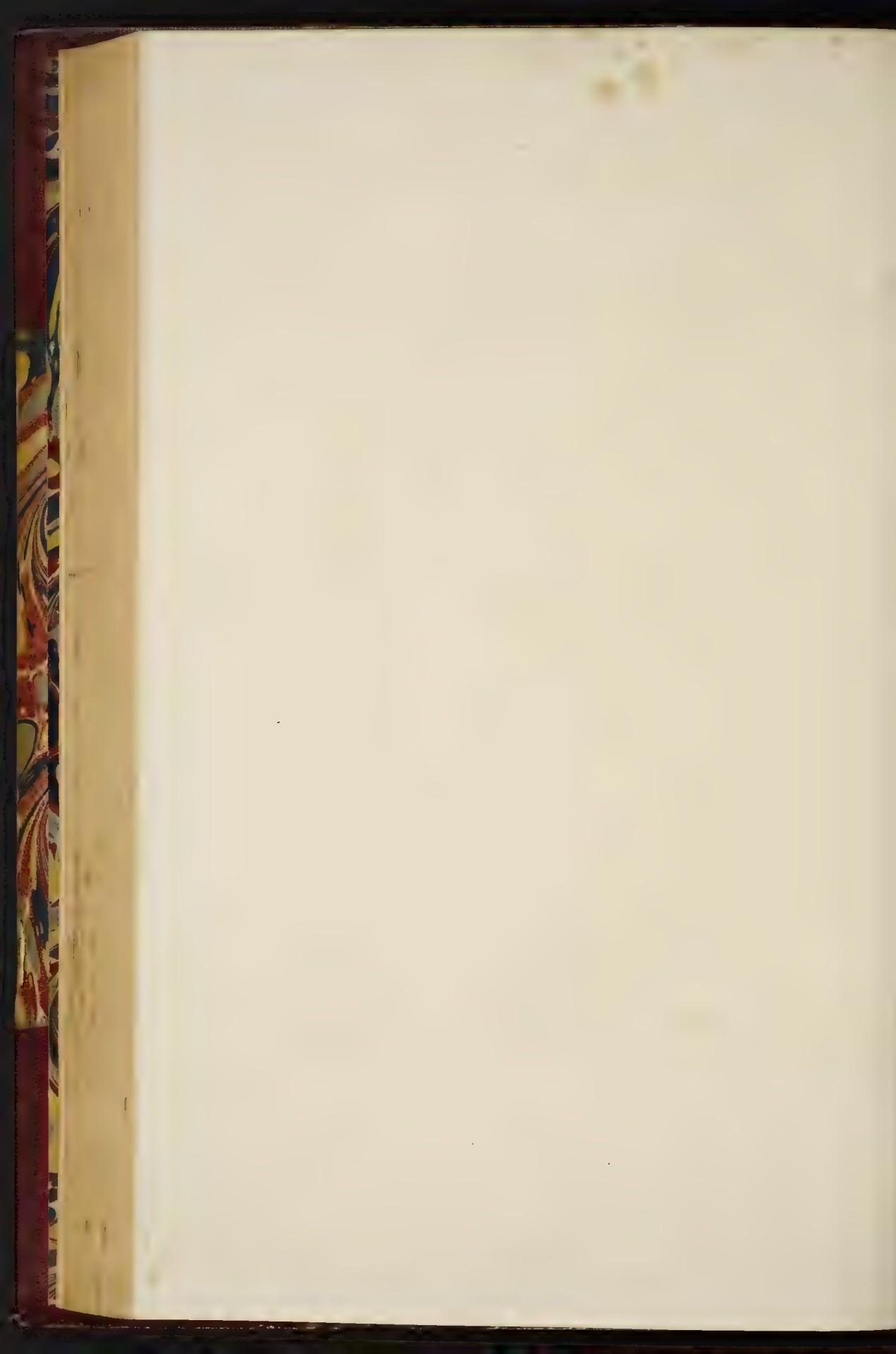


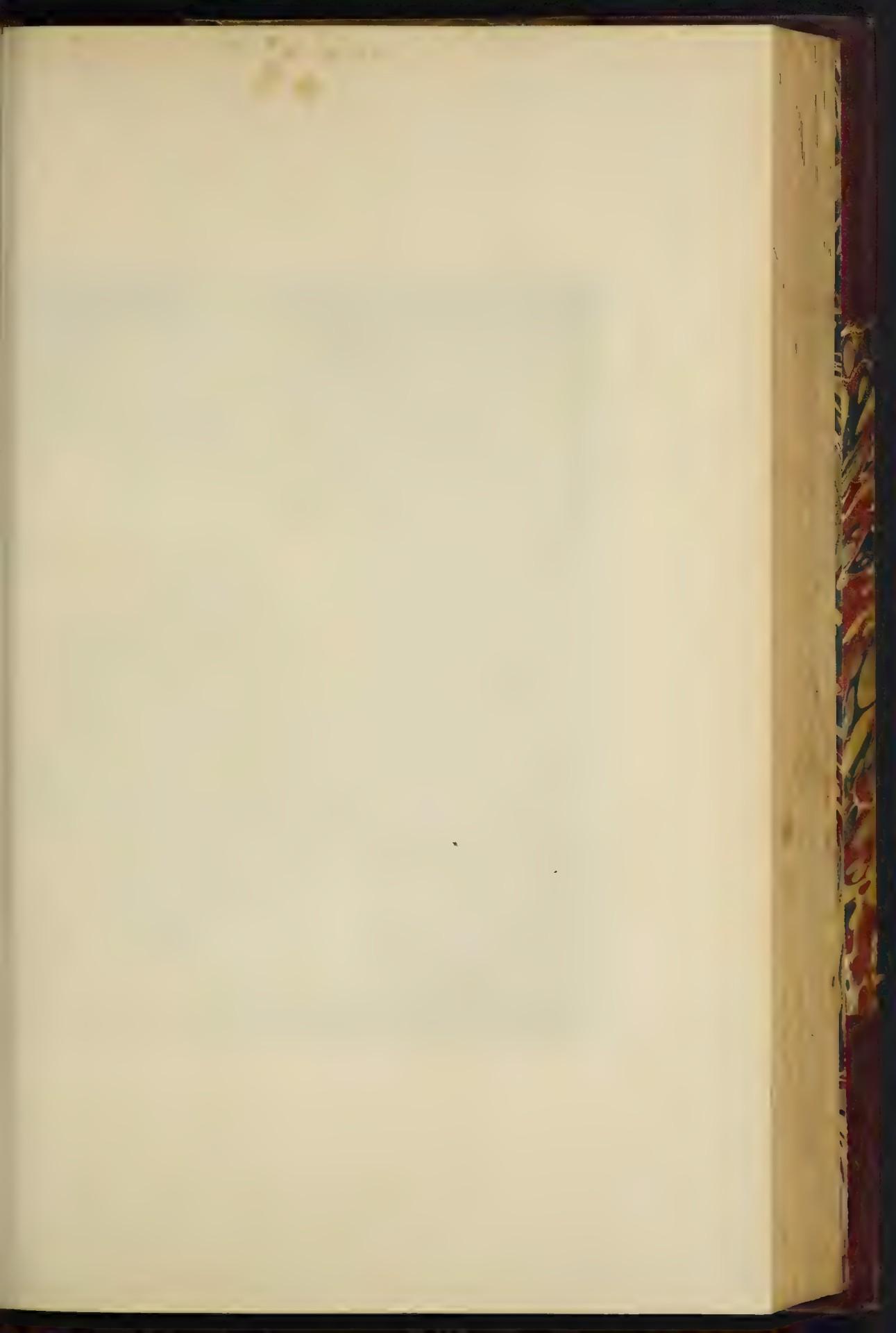
— *Roman roads*

Periodical Supply of English Books in India and their Trade.

一一

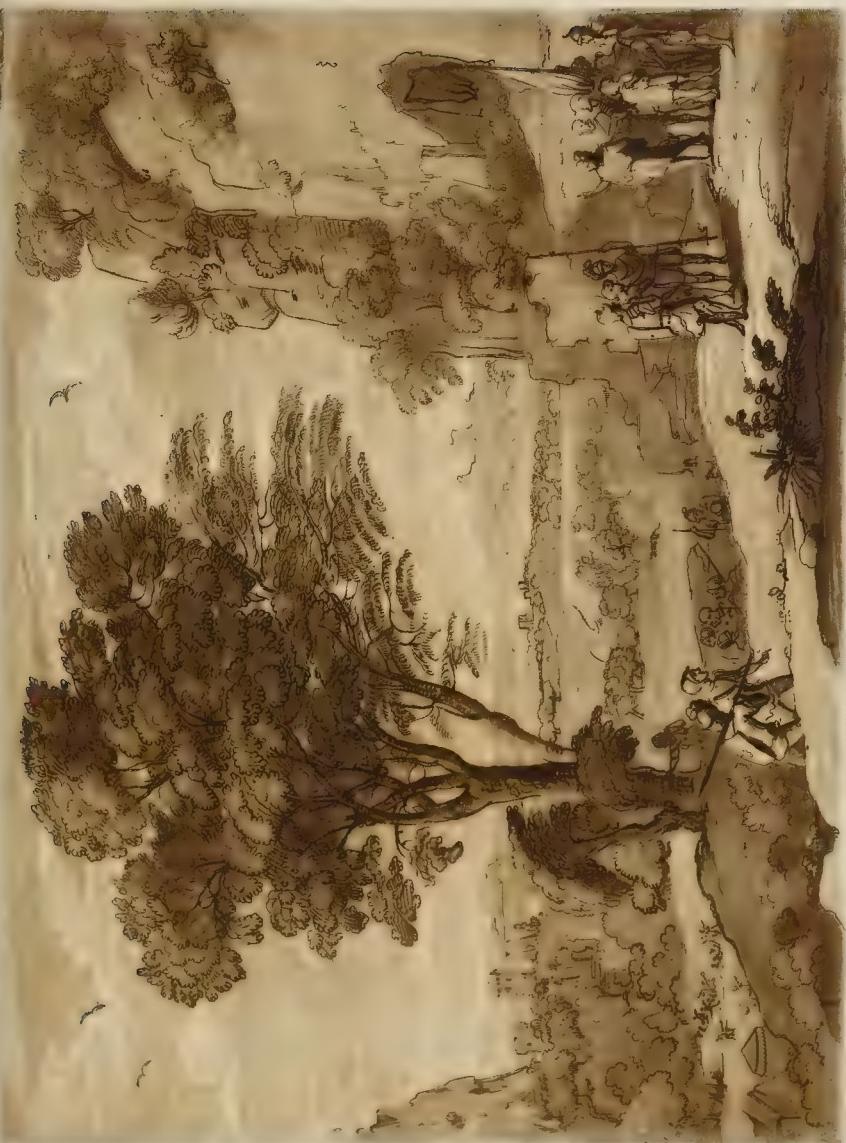
• from the original of 1790, and on the collection of the Duke of Devonshire.

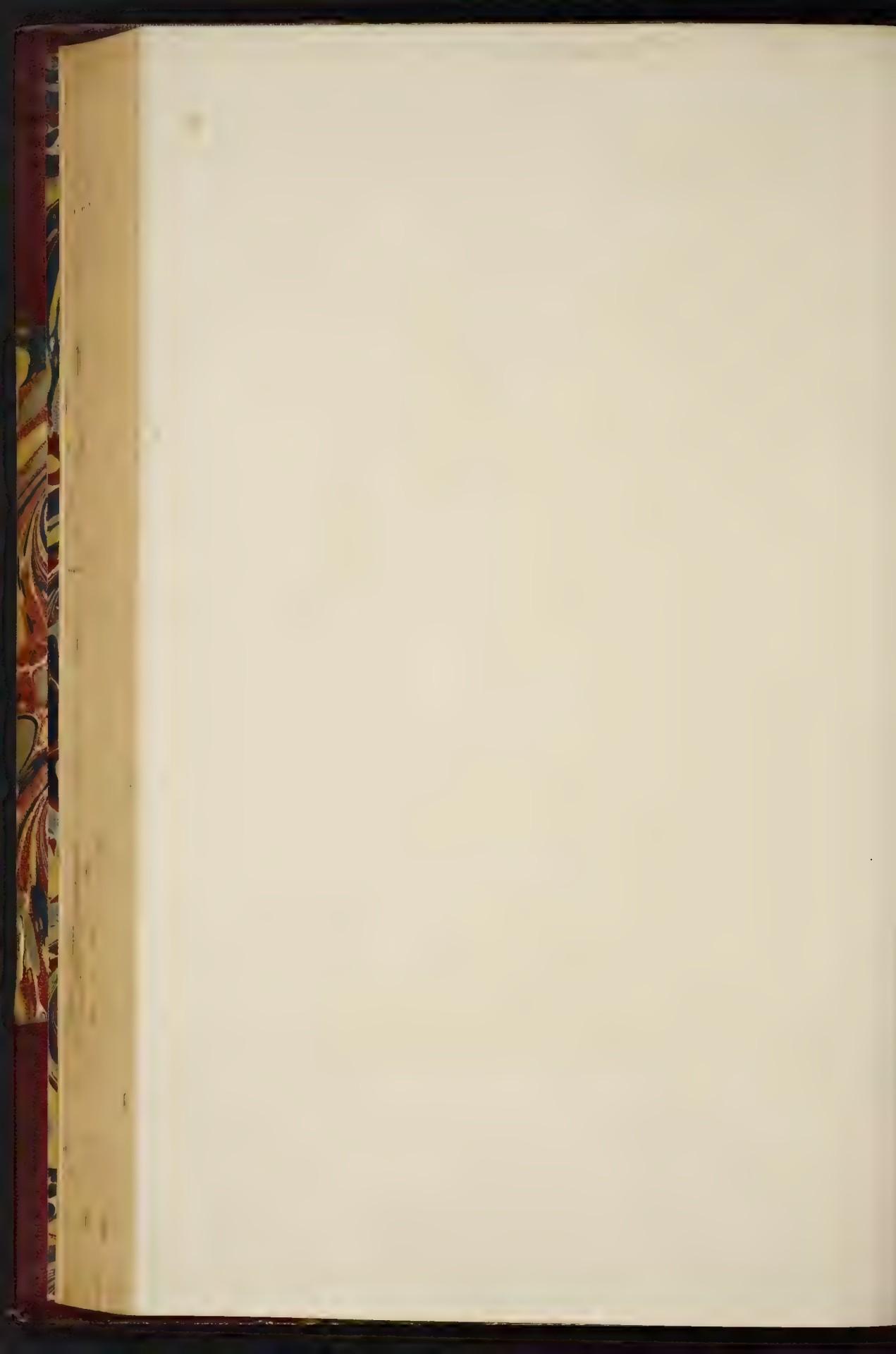


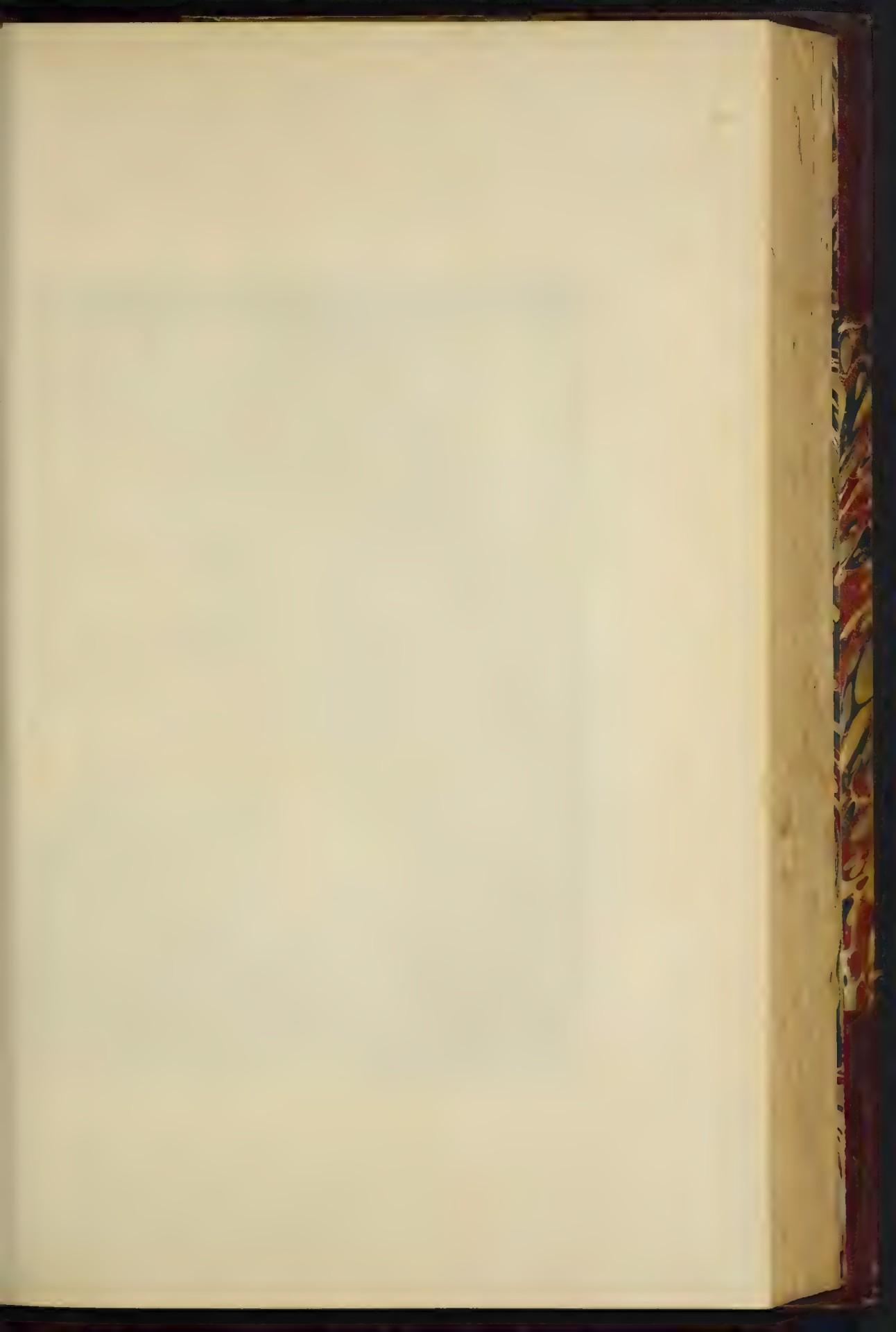


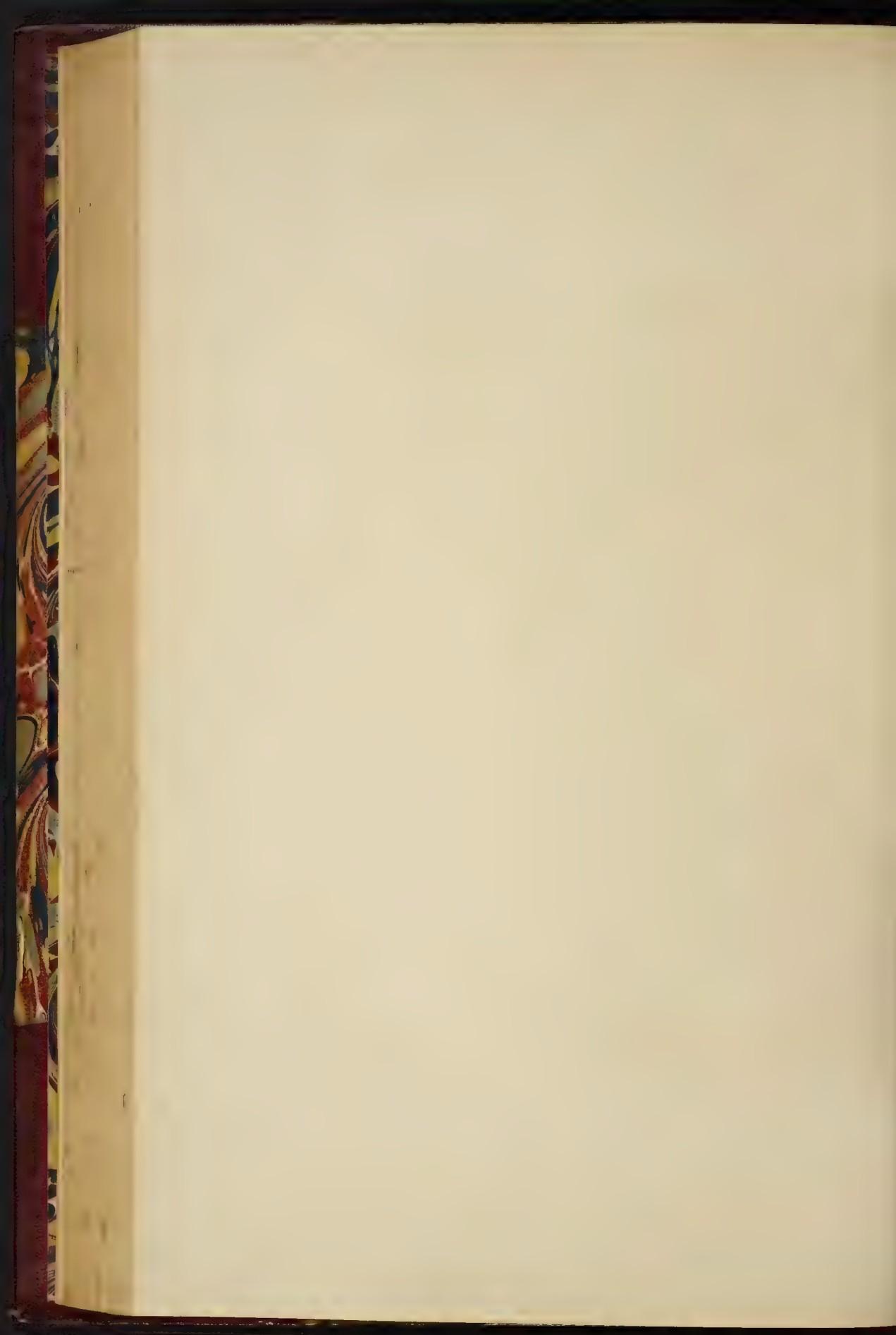
R. Johnson

From the original of 1792, given to the Museum by the Duke of Devonshire



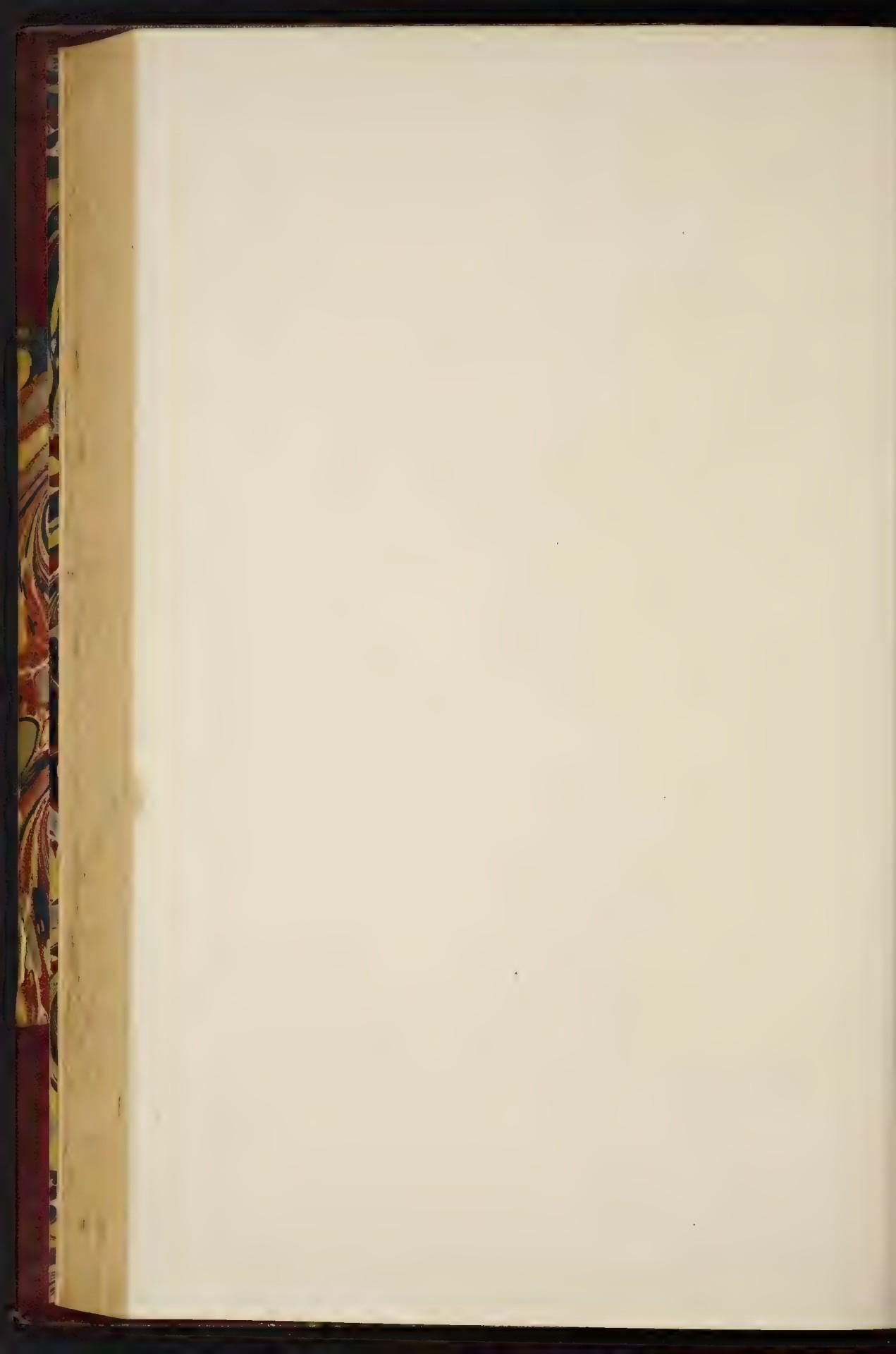


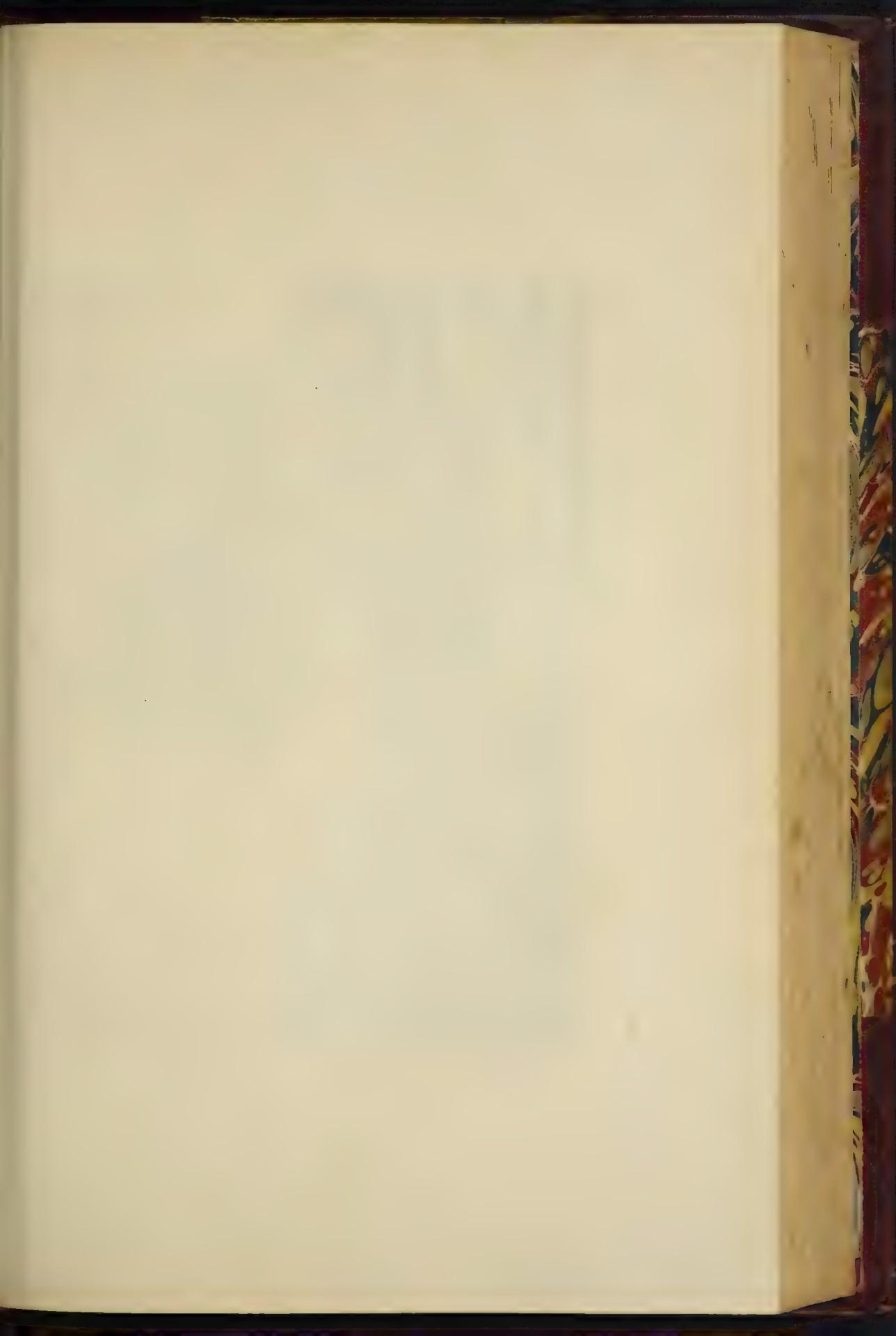


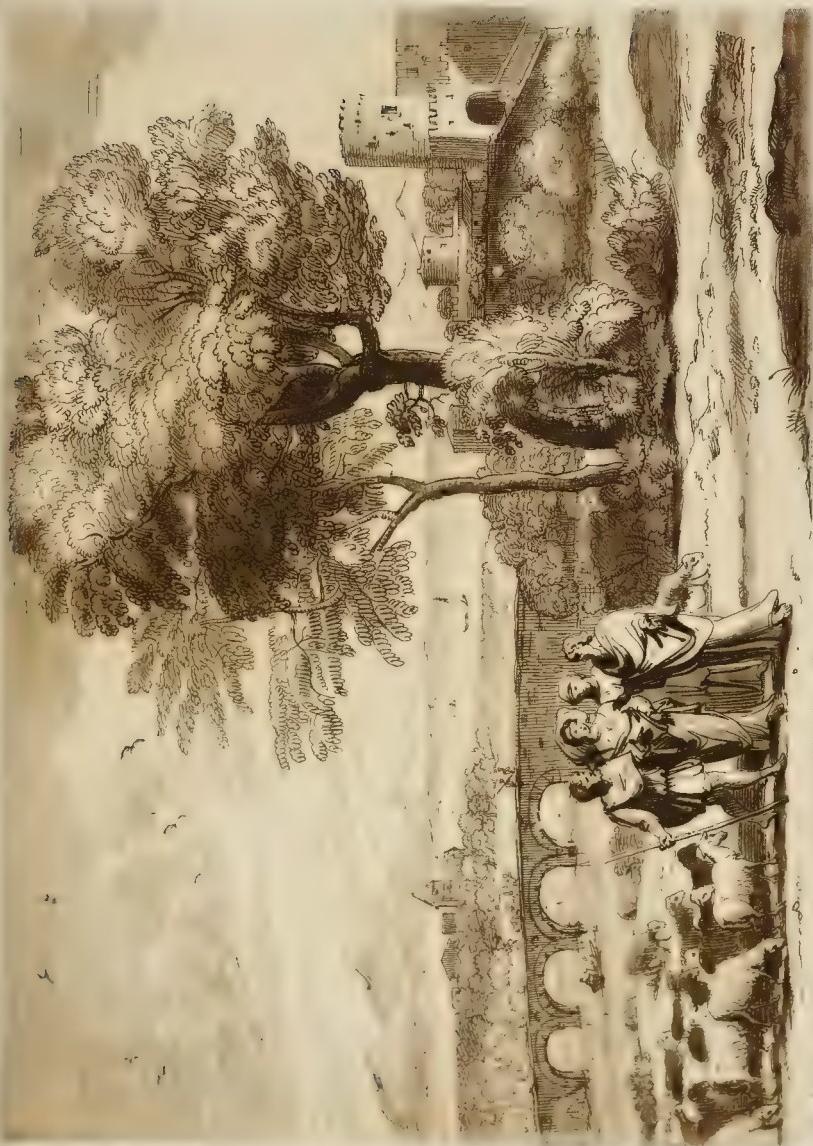


*Ensuite une grande partie de l'édifice sera démolie
et remplacée par un édifice plus étendu.
Le résultat sera le suivant.*







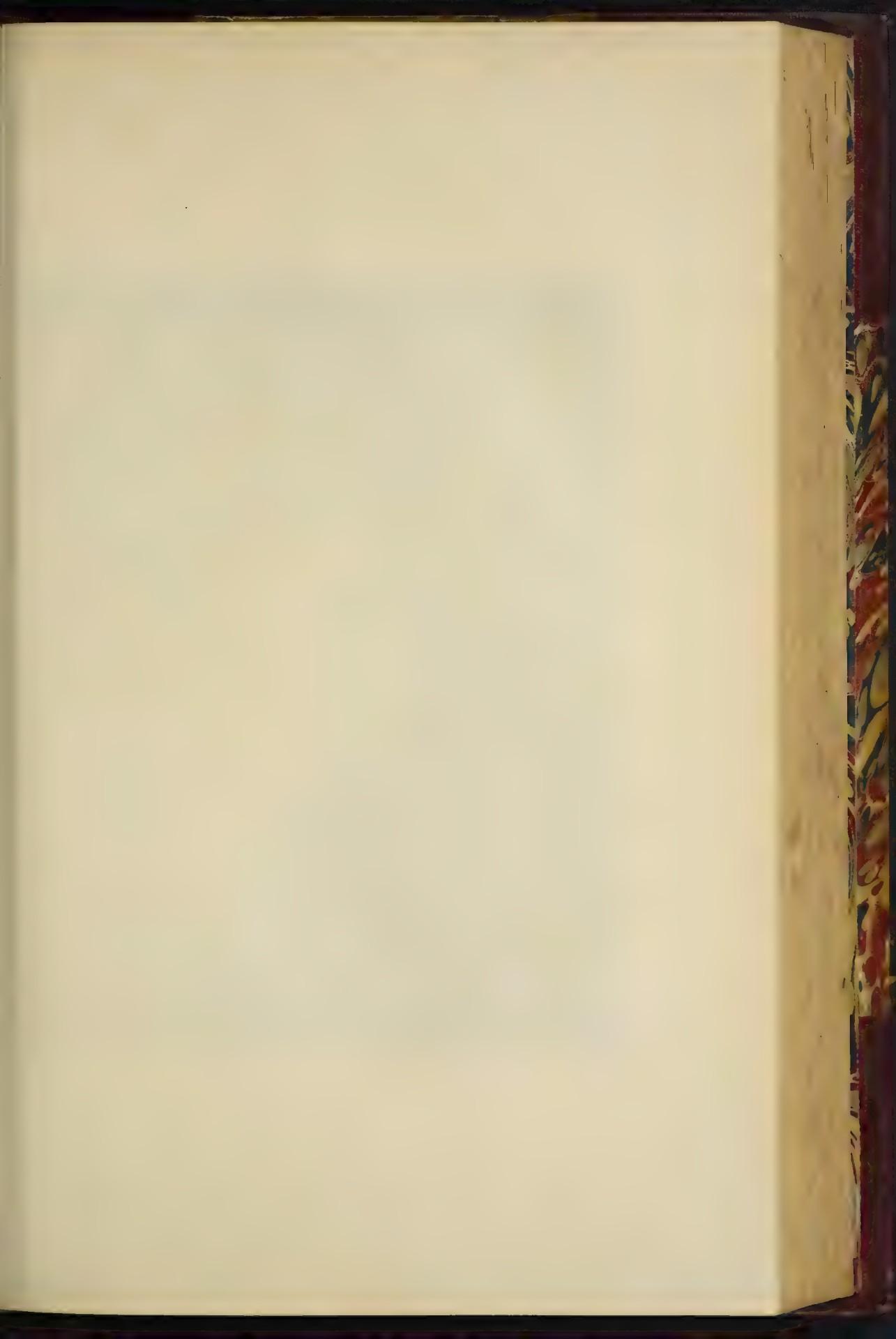


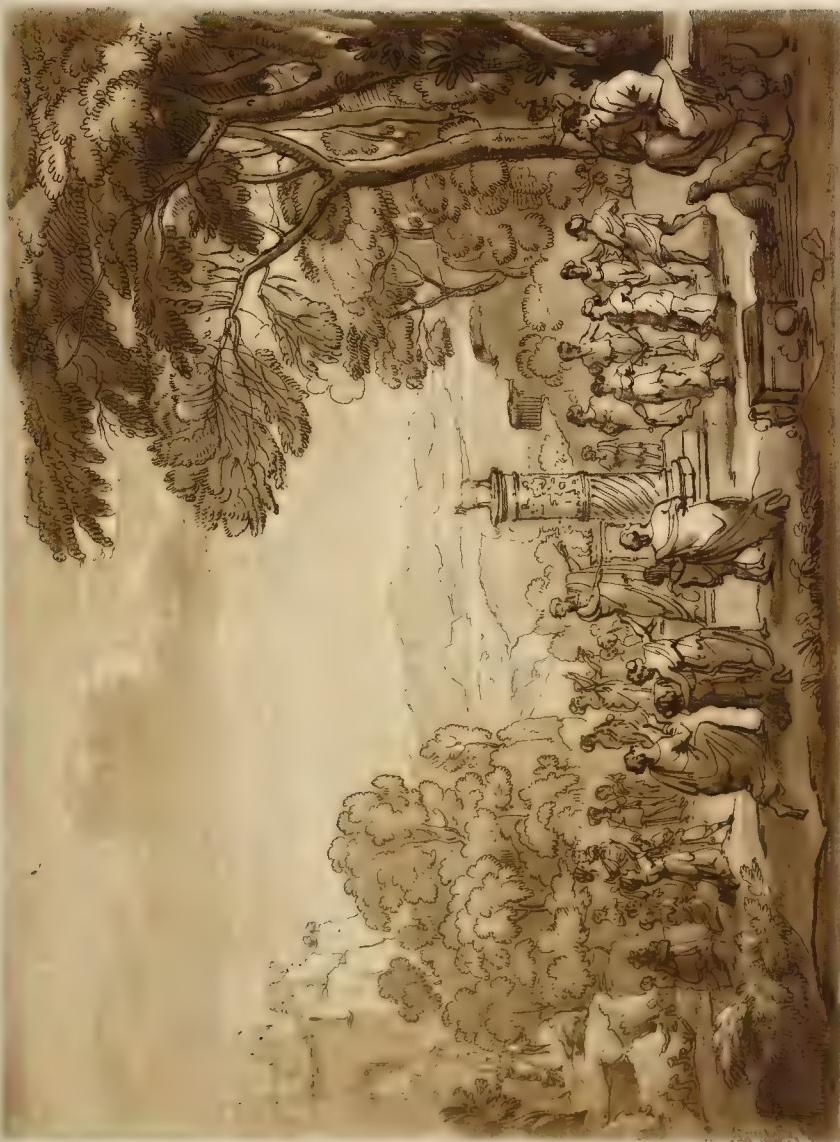
R. Smith.

Biblio. Napol., 1791, John Russell engraved in Rome.

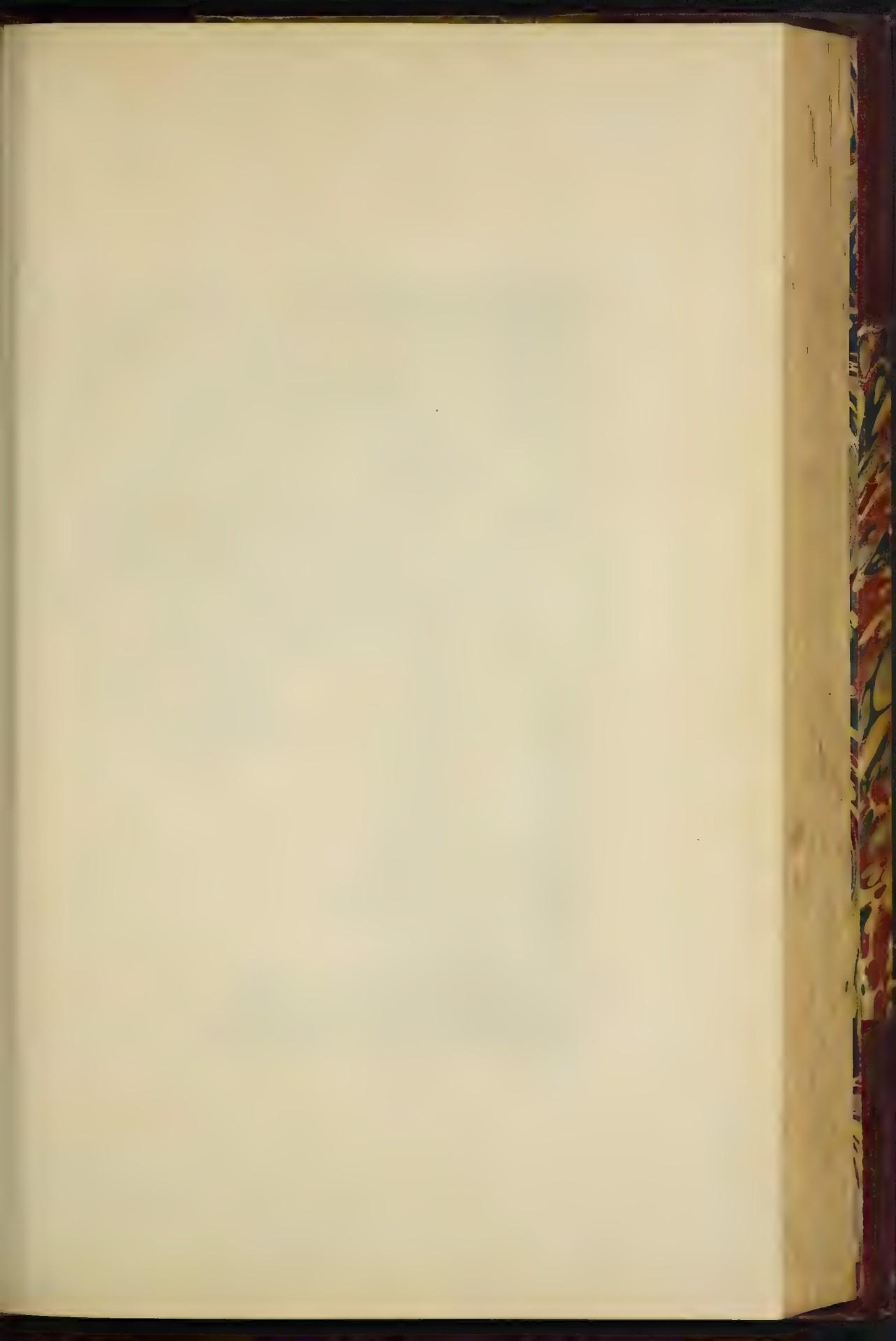
in v. 1.

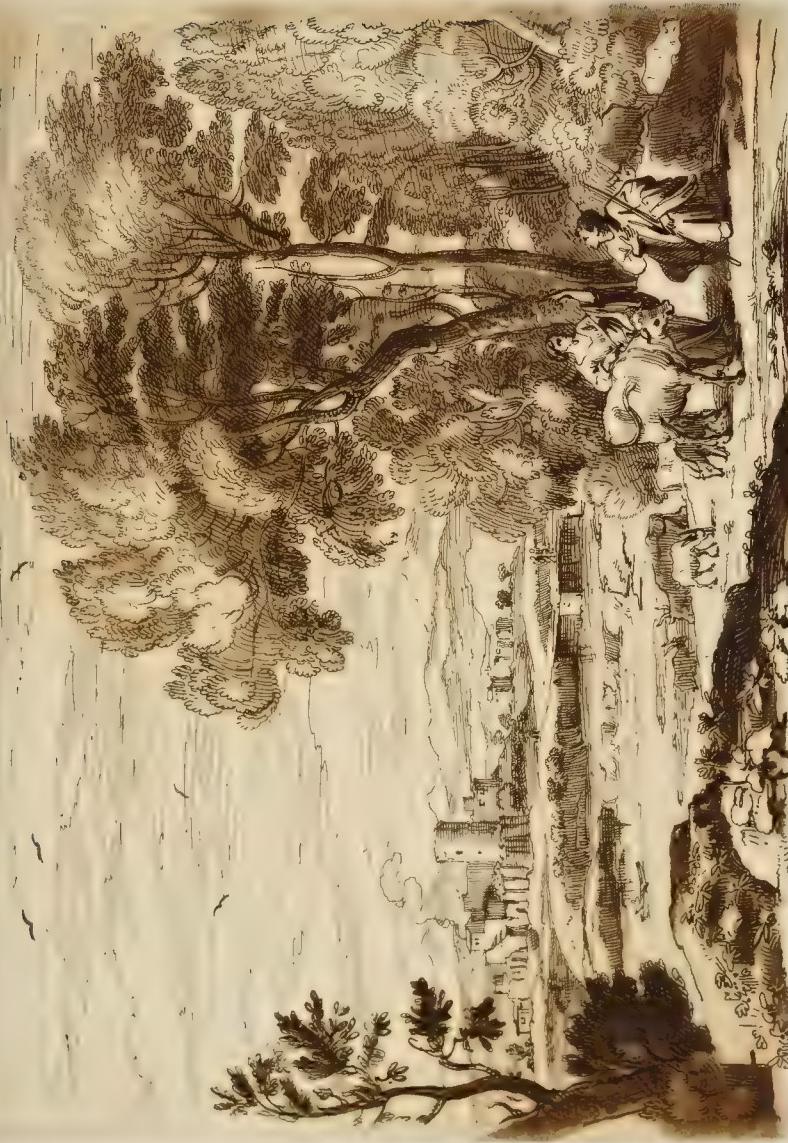
Given to the Royal Library in the Collection of the Duke of Cleveland.





— A section of
the original drawing made in the
library of the Chinese College of
Cambridge, by a native artist.

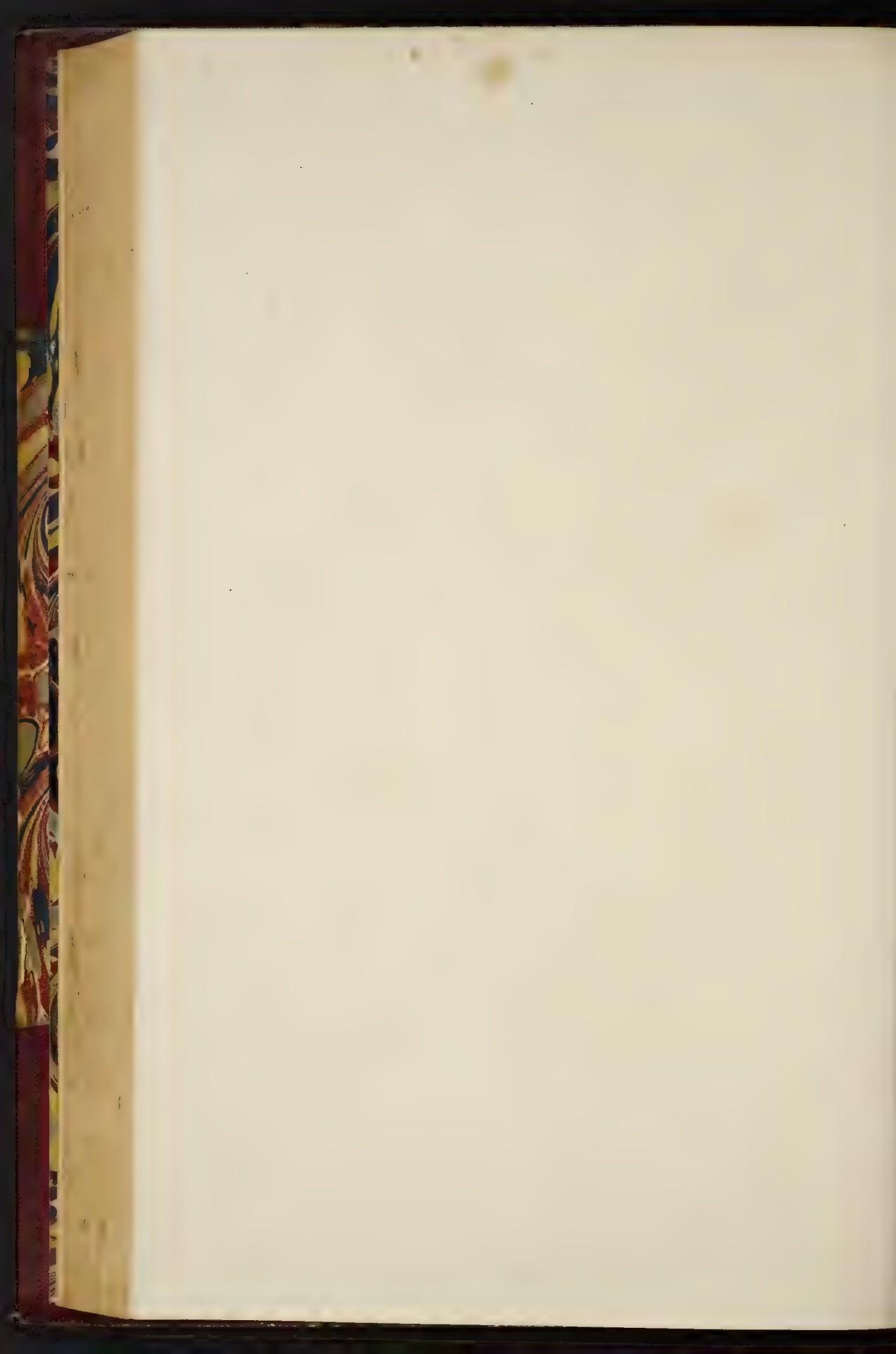


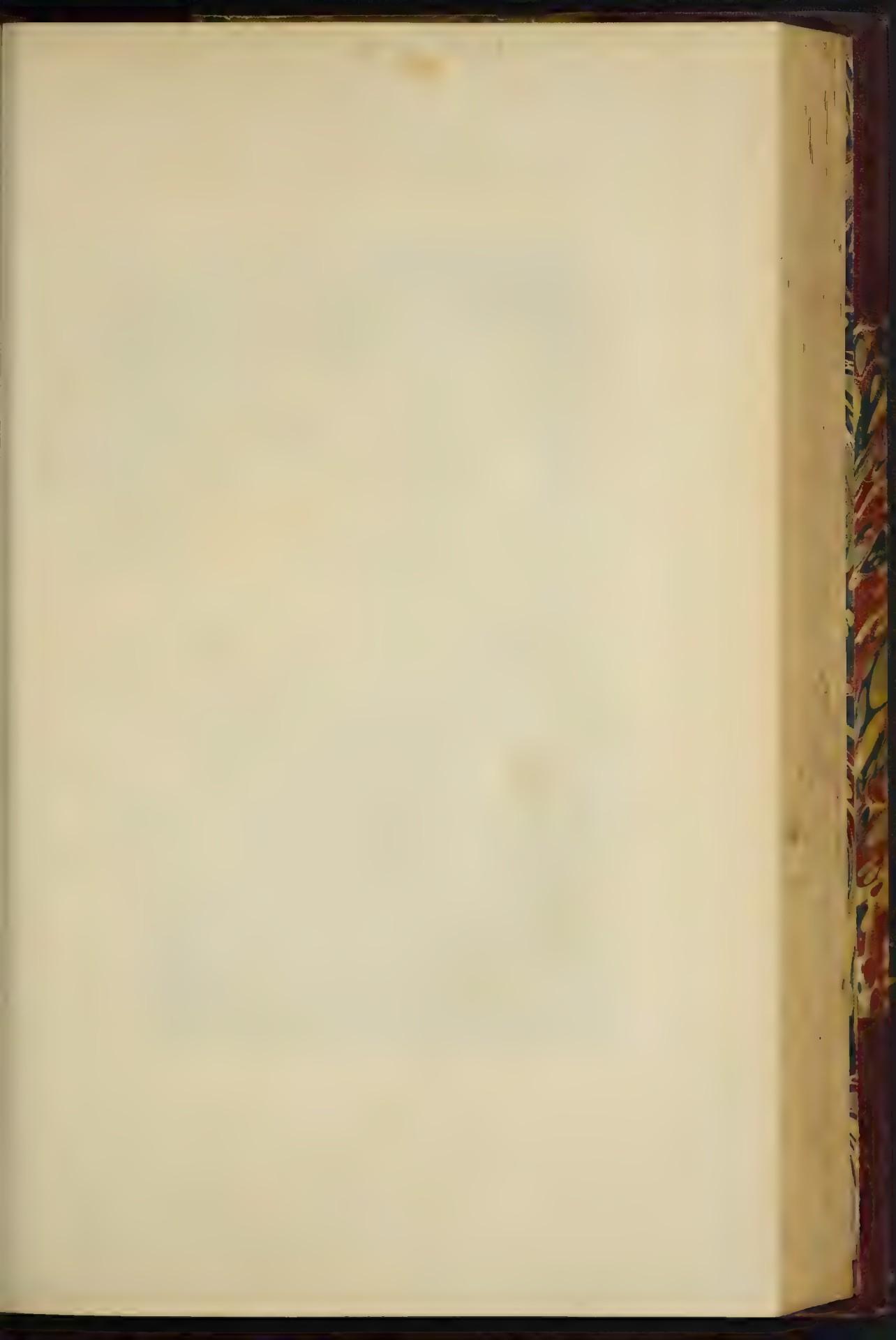


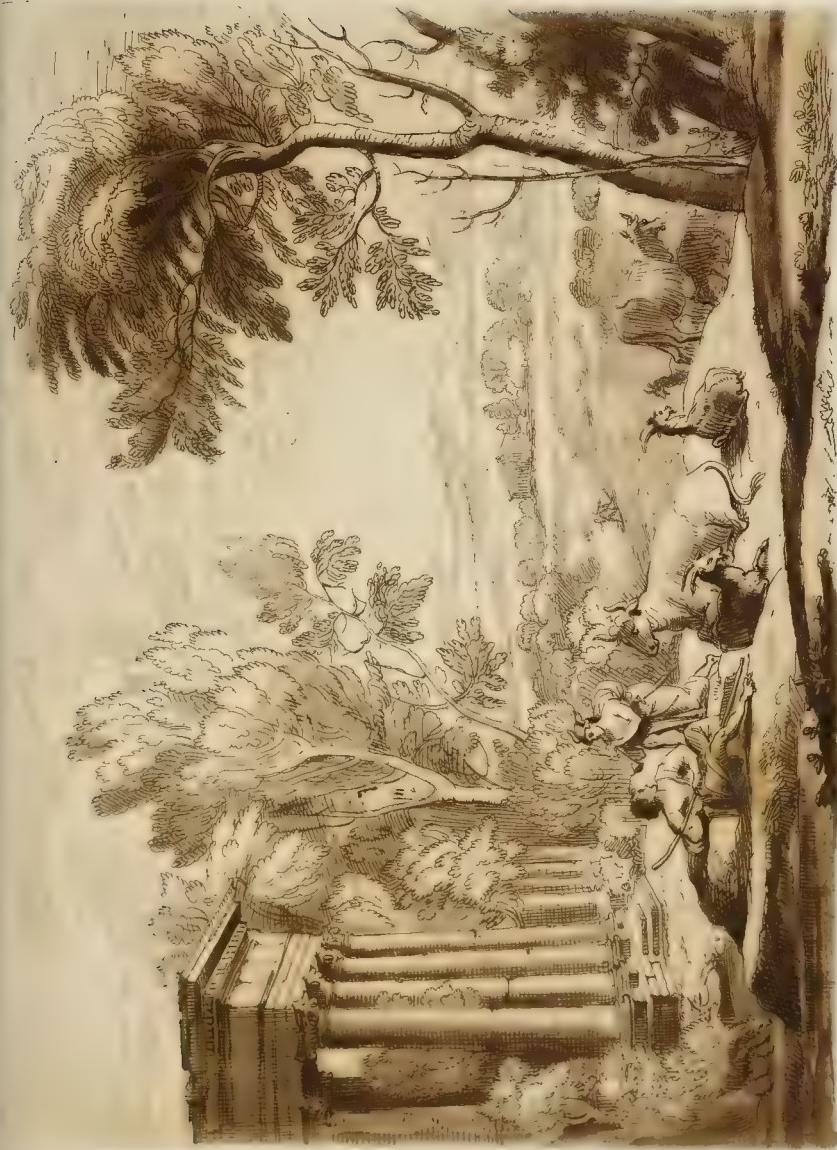
116 *Journal*

Postmaster, except C. G. & G. Co., John R. G. shall manage our Post-office.

*— probably 1855; a John P. Miller specimen
— 10 in. long, collected in the collection of the Father of Conservatism.*

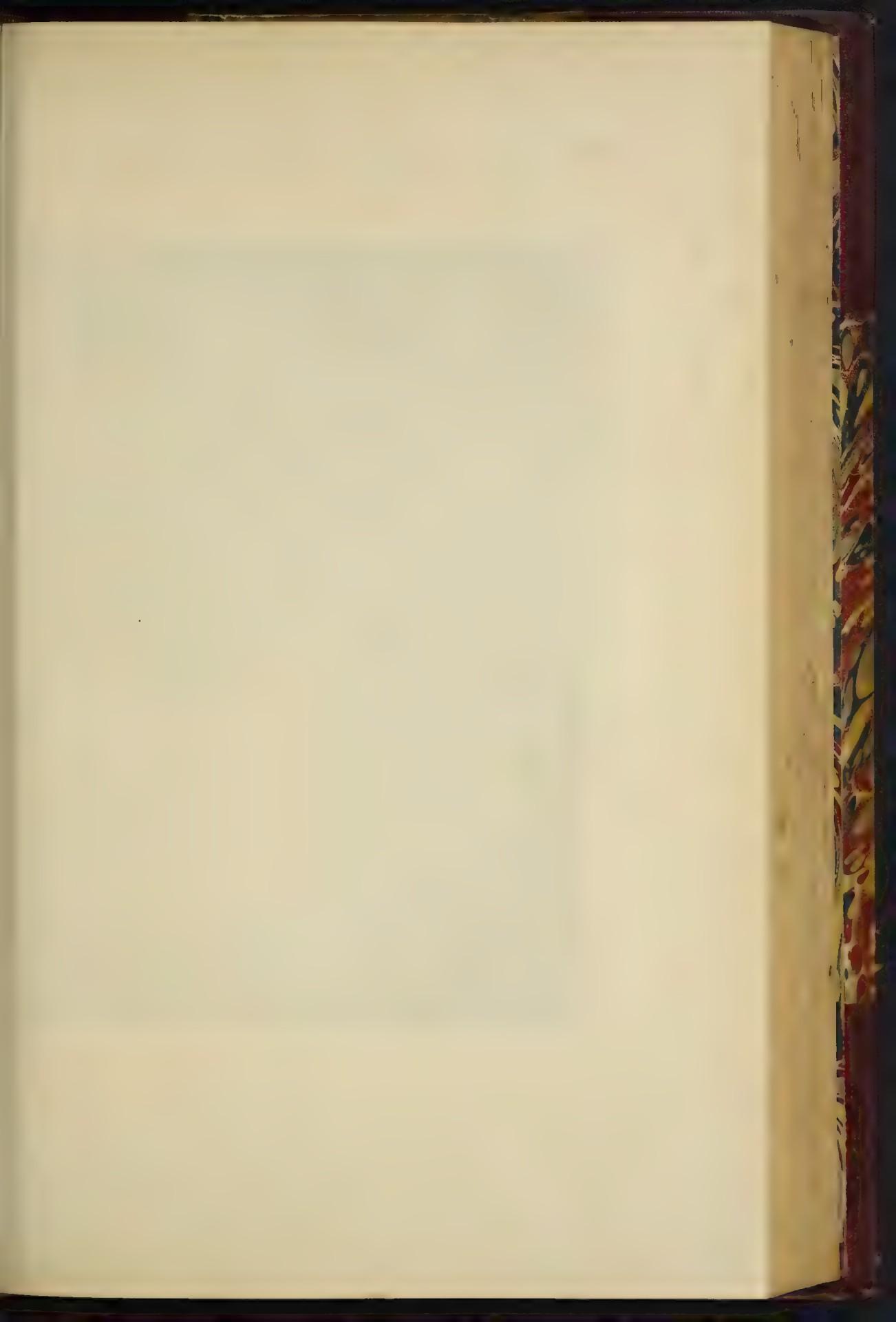






Engraving by G. Vertue after J. R. Smith, from the collection of the Duke of Cleveland.

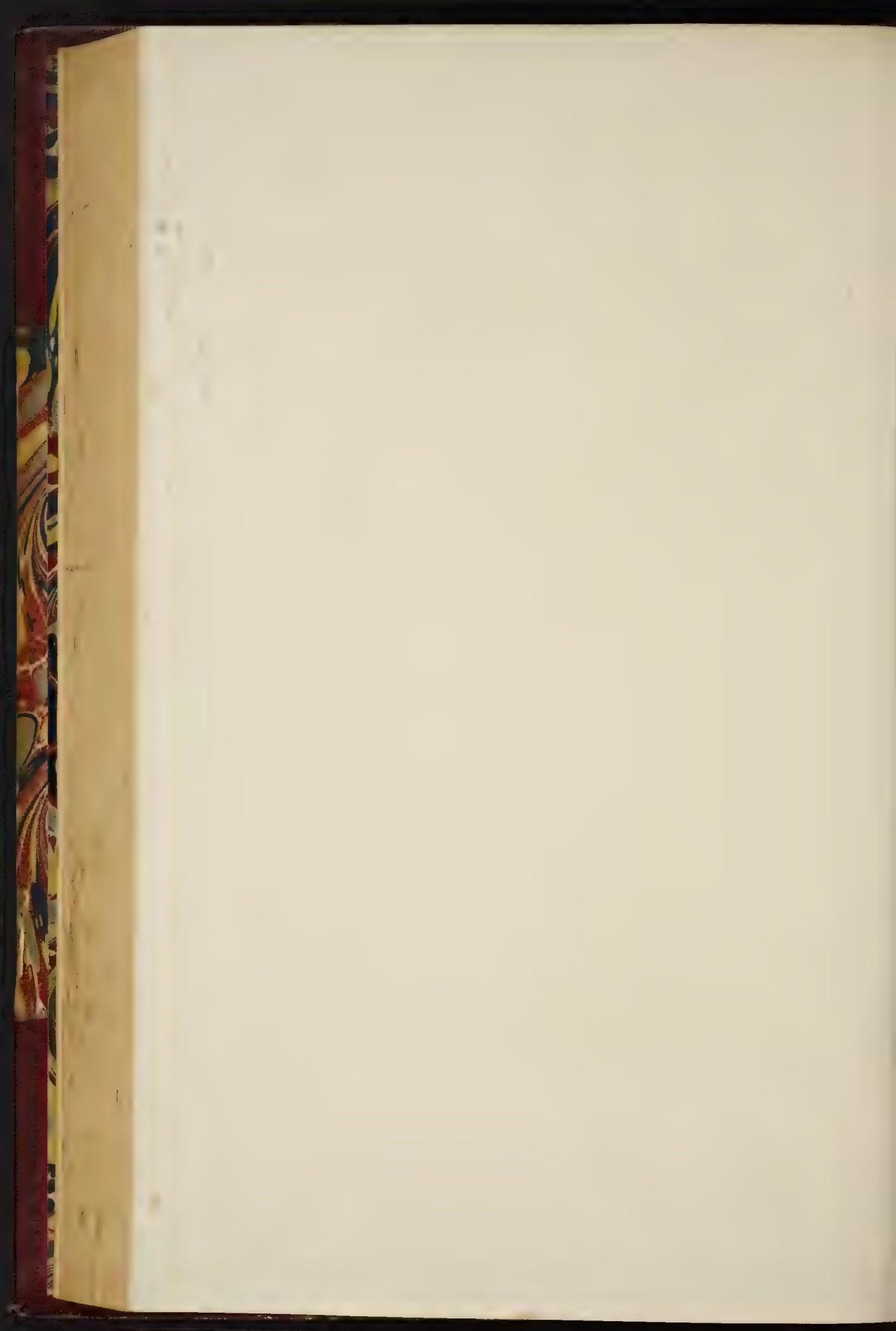
From the *Travels of M. de Tocqueville in America*.

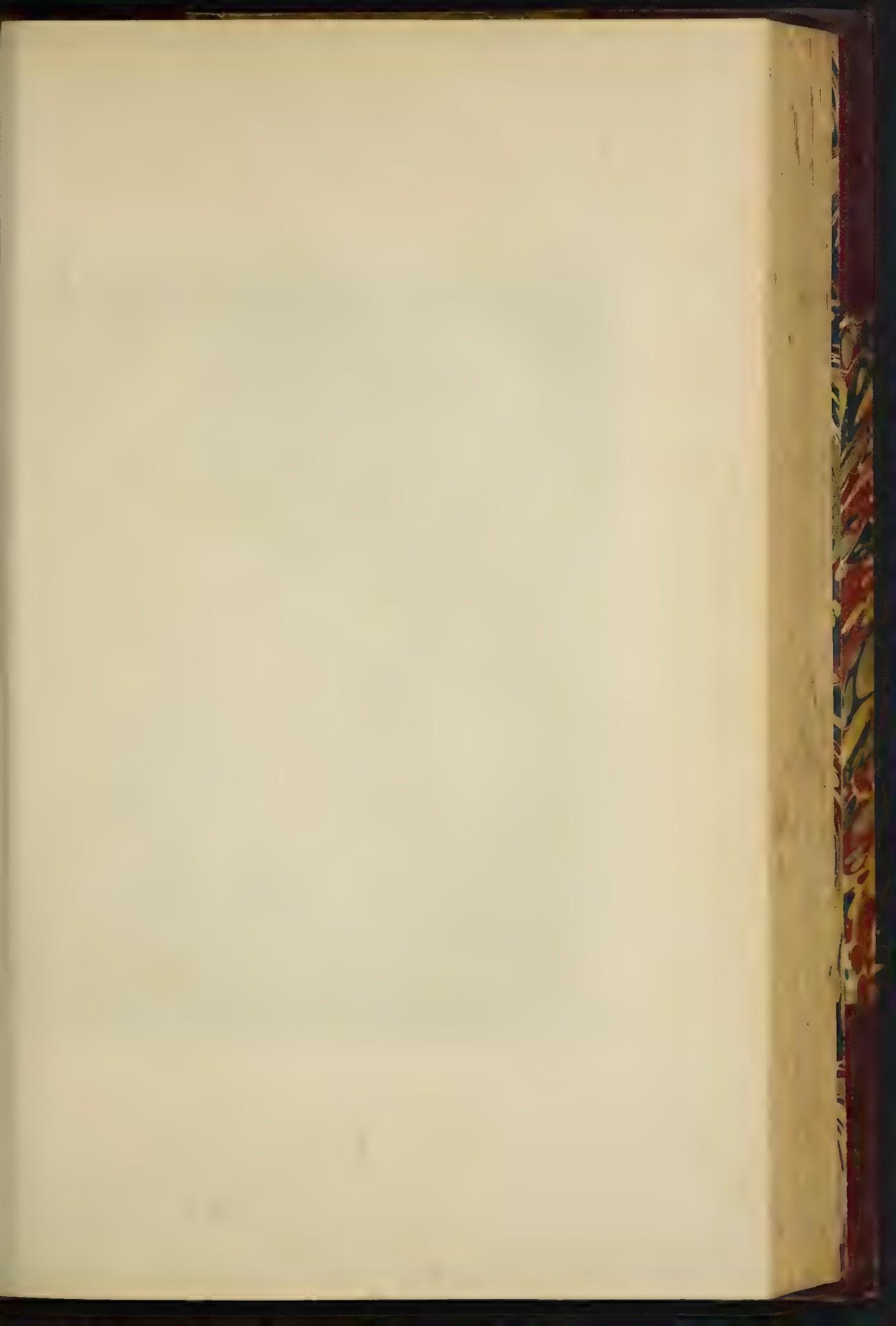


Primum pax

Et sicut dicitur in libro nostro in libro de Amore etate et de Amoribus.







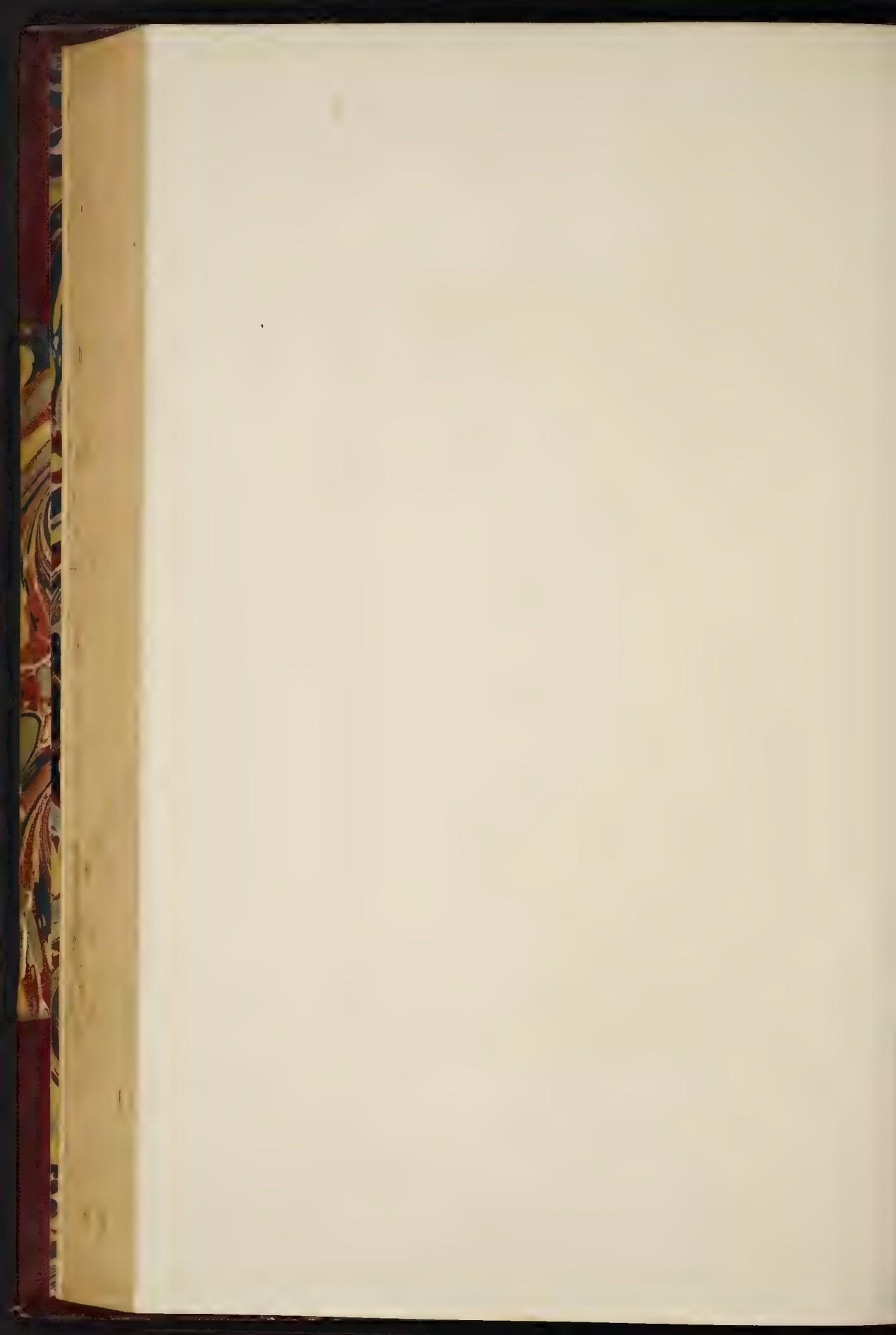
*— A scene in part
of the 1st chapter of *Warwick*, in the illustration of the Duke of Warwick.*



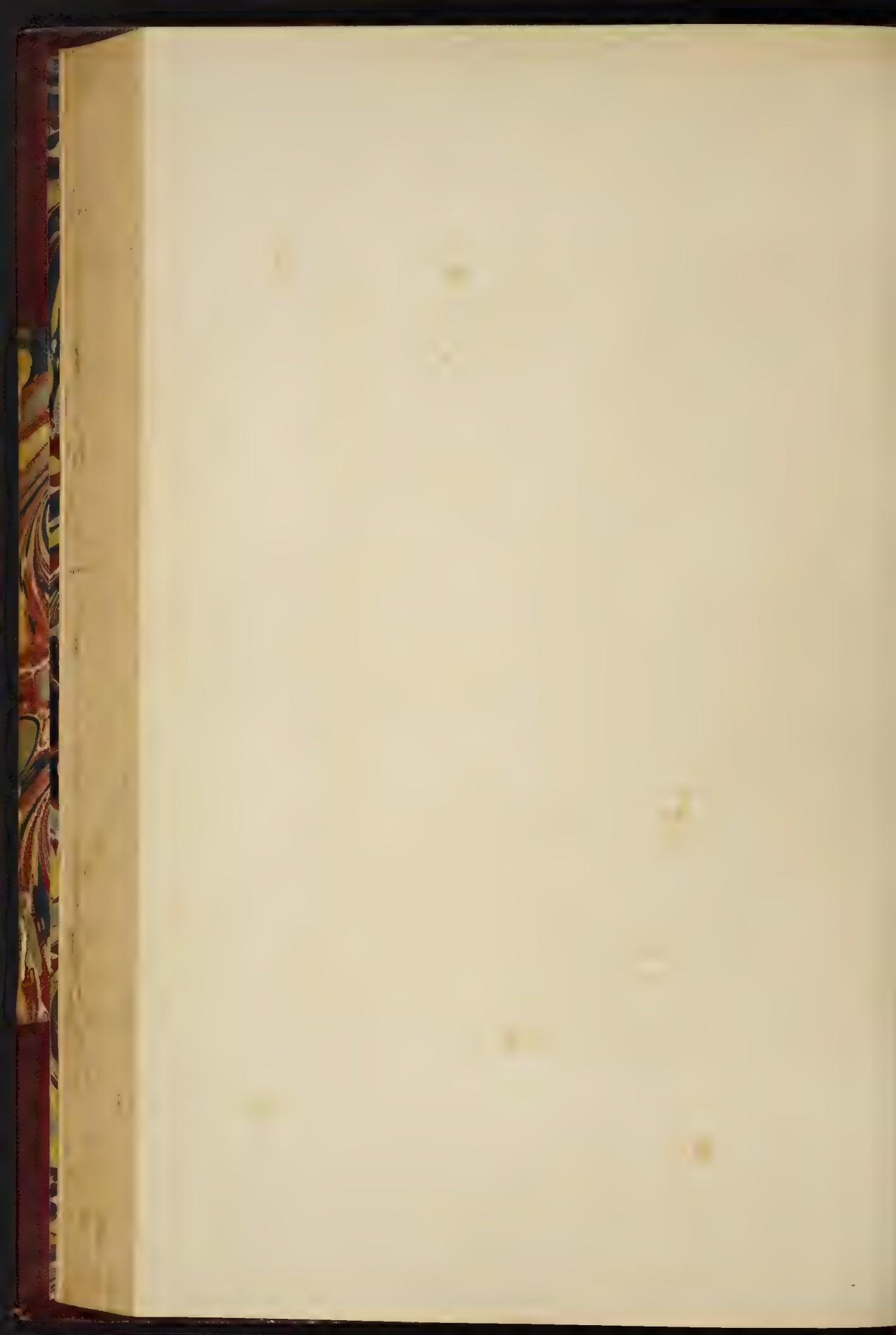




— H. richardson,
from the original print in the collection of the Duke of Devonshire.





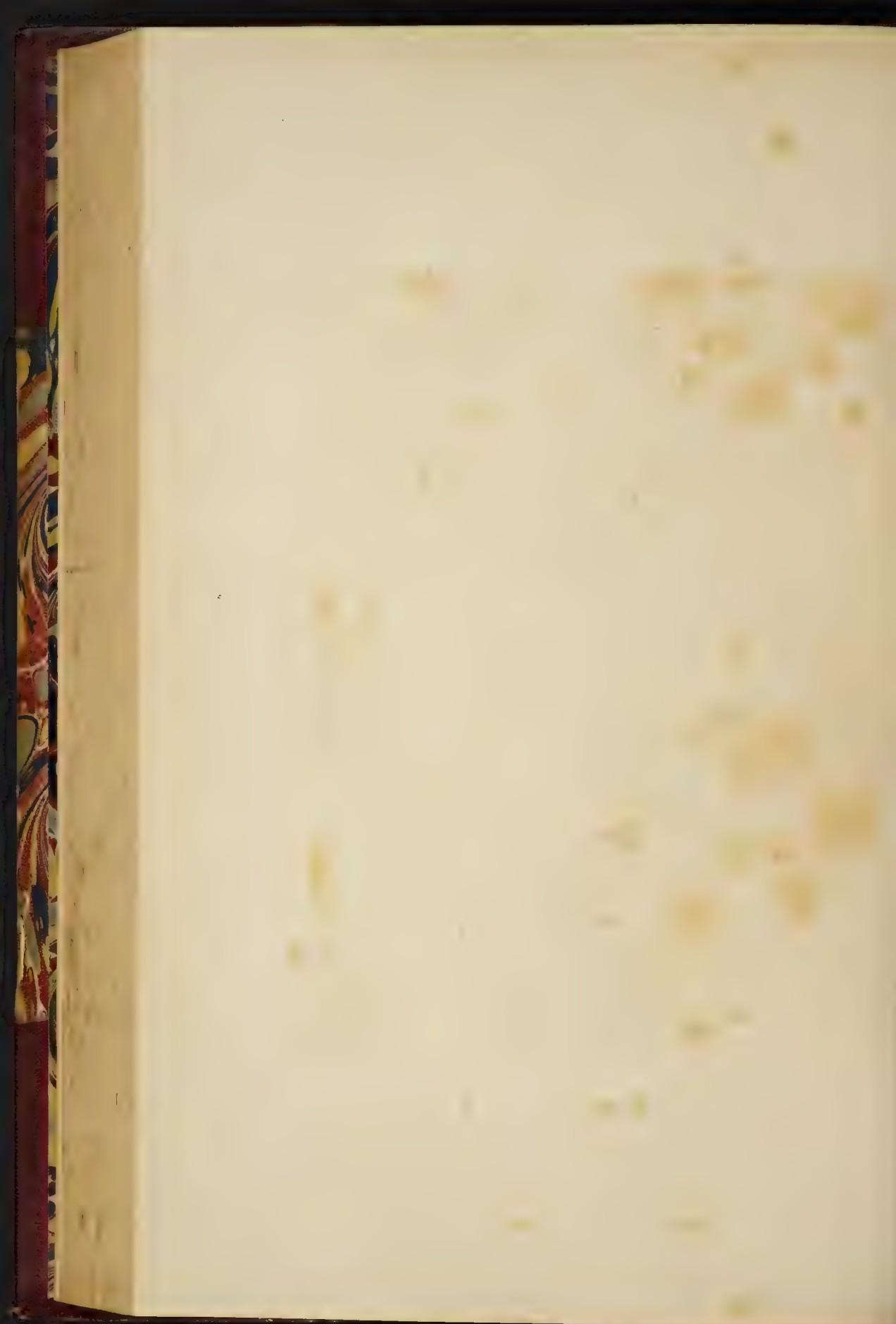


— A copper-plate.

Received April 2^d, 1811, from Mr. John C. H. Smith,
from the Journal of 1790-91, in the Collection of the Library of Congress.





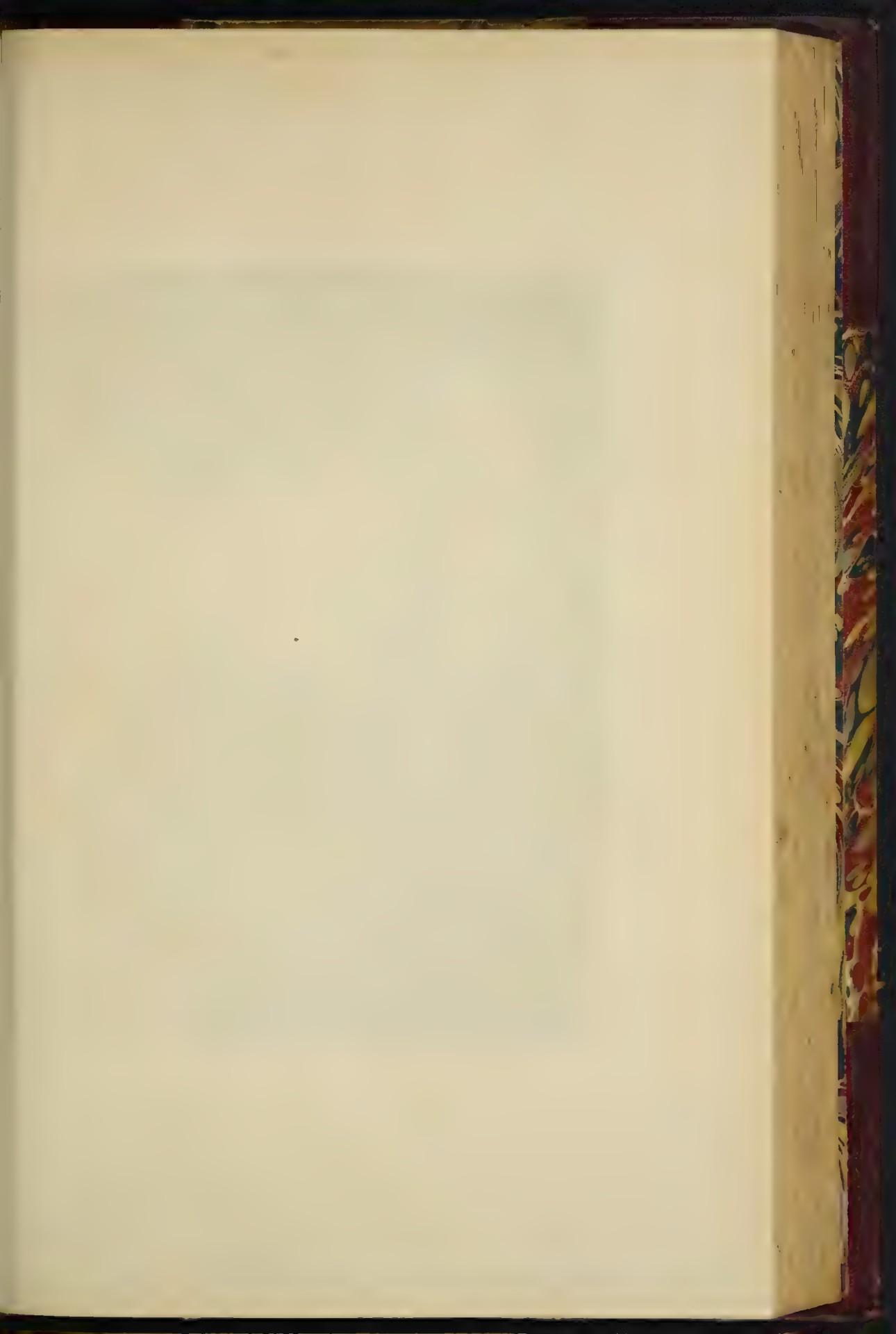




A. Jackson

— From the original woodcut in the collection of the Duke of Leinster.

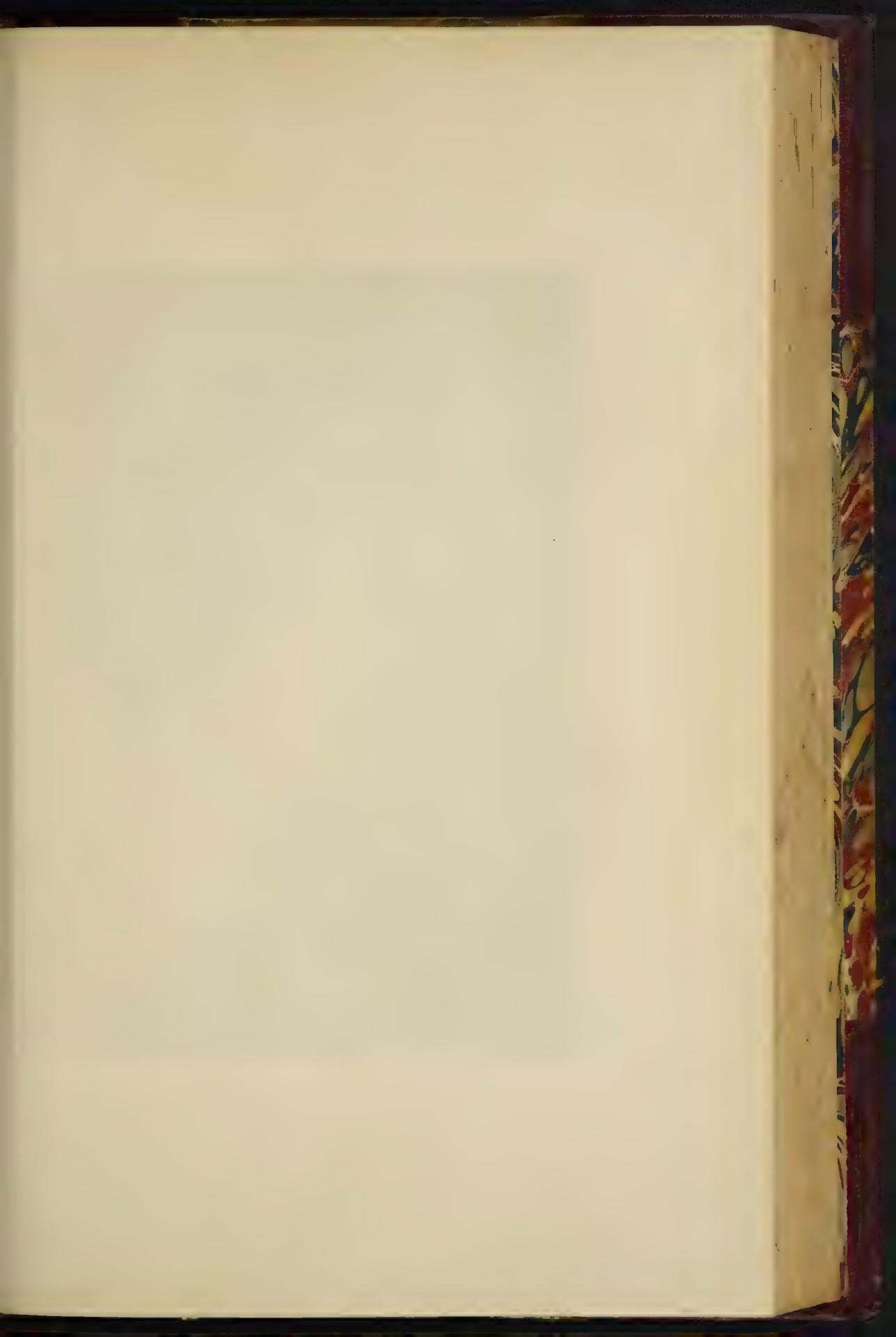
— Printed by A. Jackson, 1870, from a woodcut given me by Mr. G. W. Thompson.



Engraving made by Mr. John Bell from a drawing in the collection of the Author of "Cromwell".

London 1811.



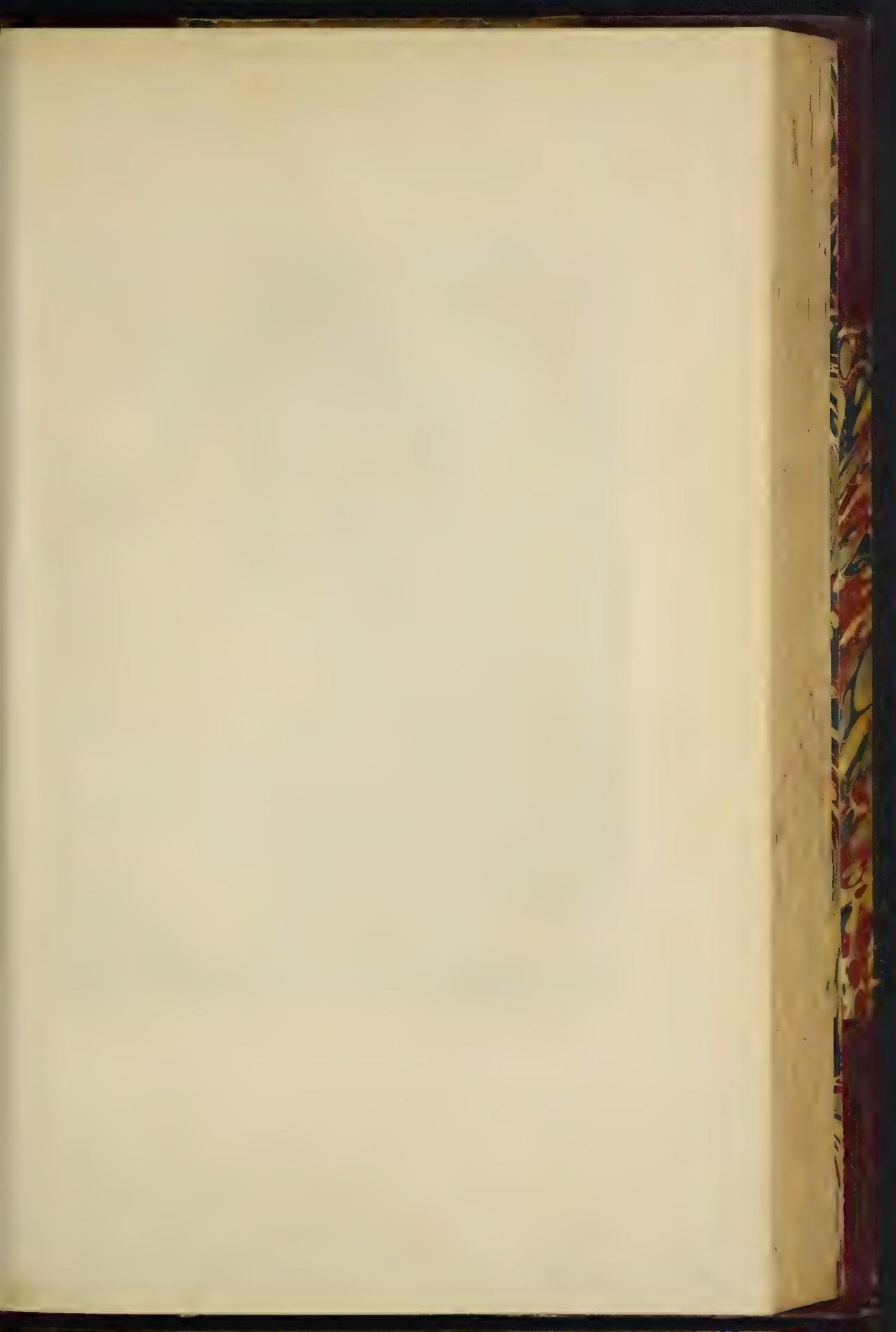


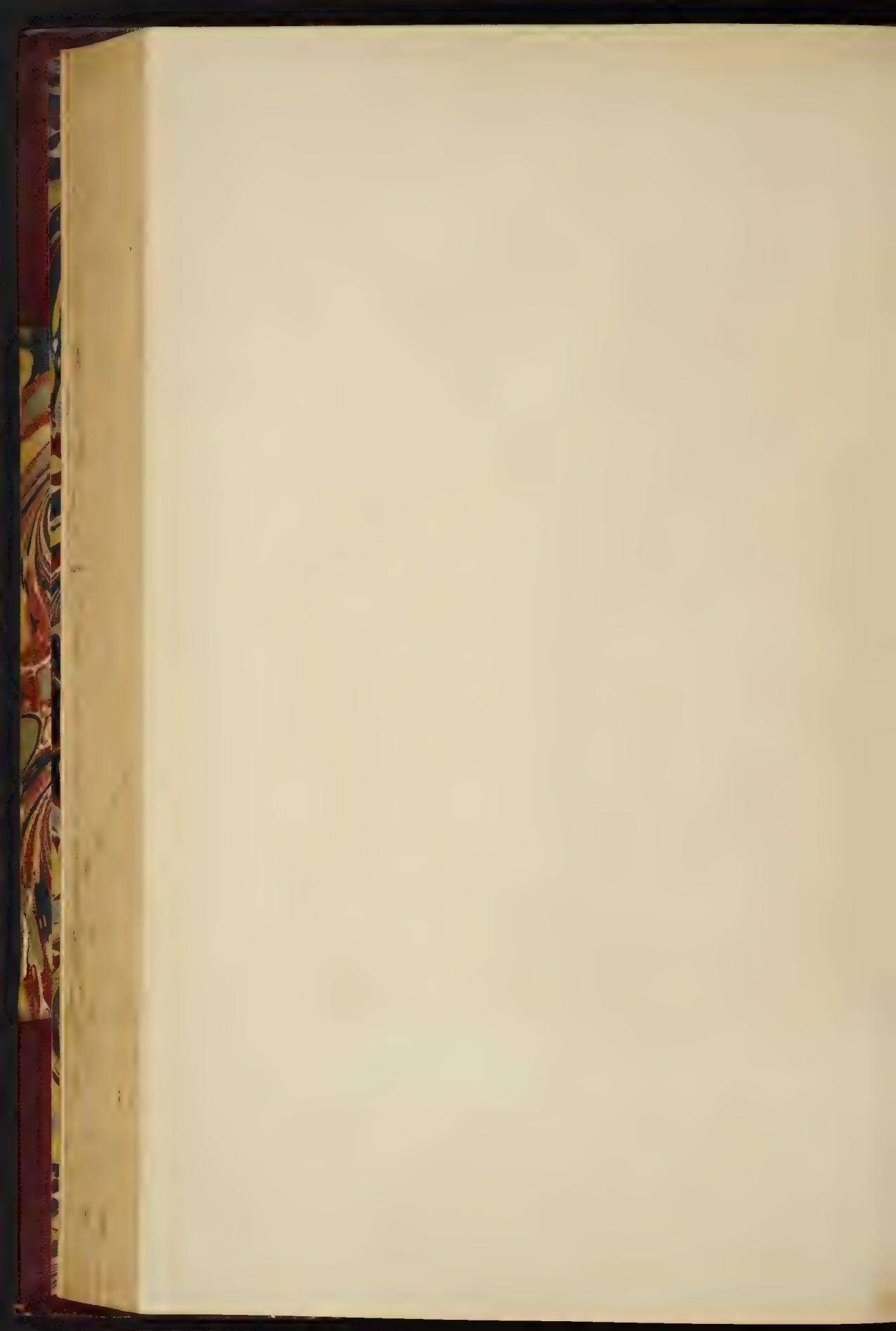


A garden seat

Attributed to Giovanni Battista Piranesi

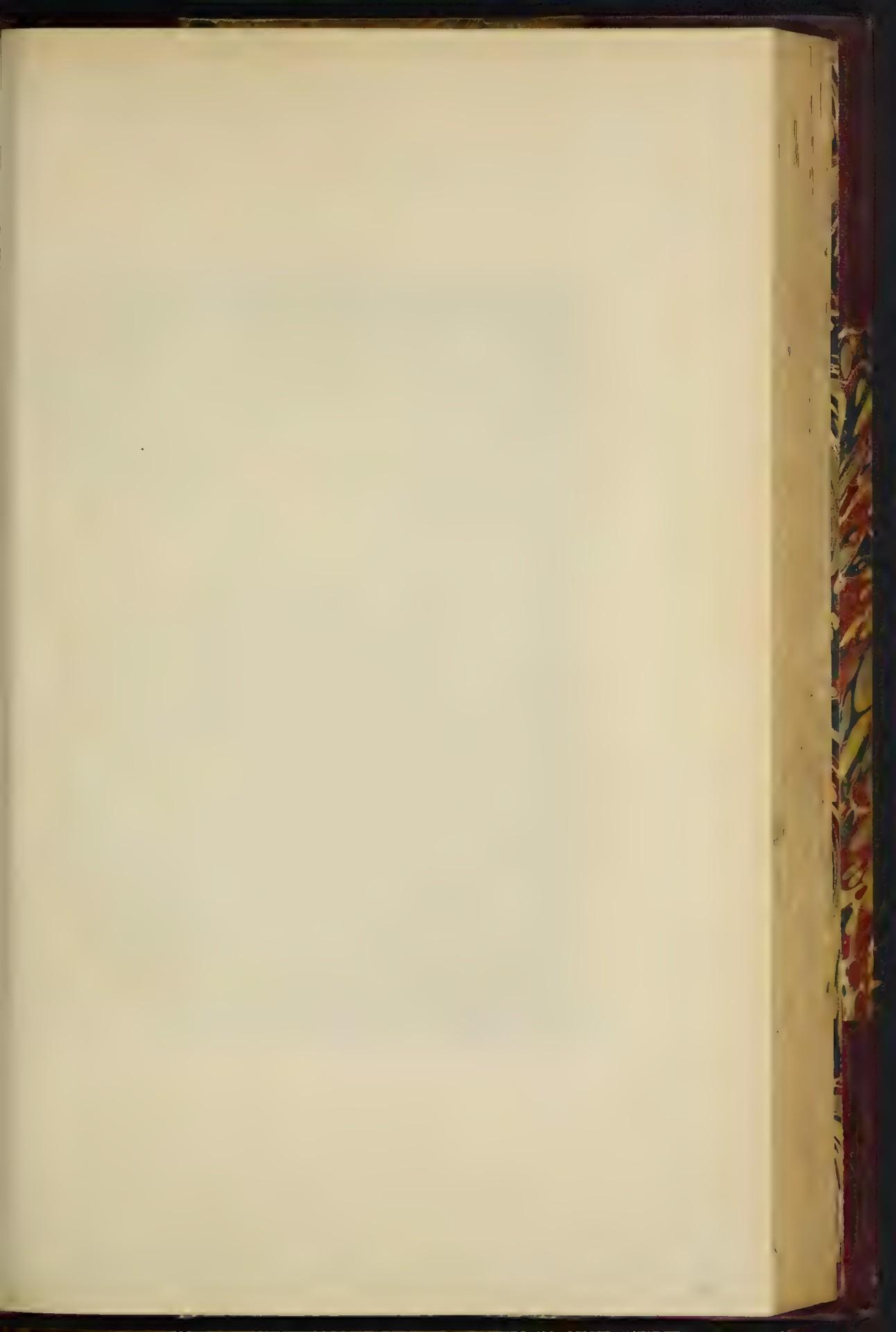
From the Virgilian Etchings in the collection of the Duke of Verona

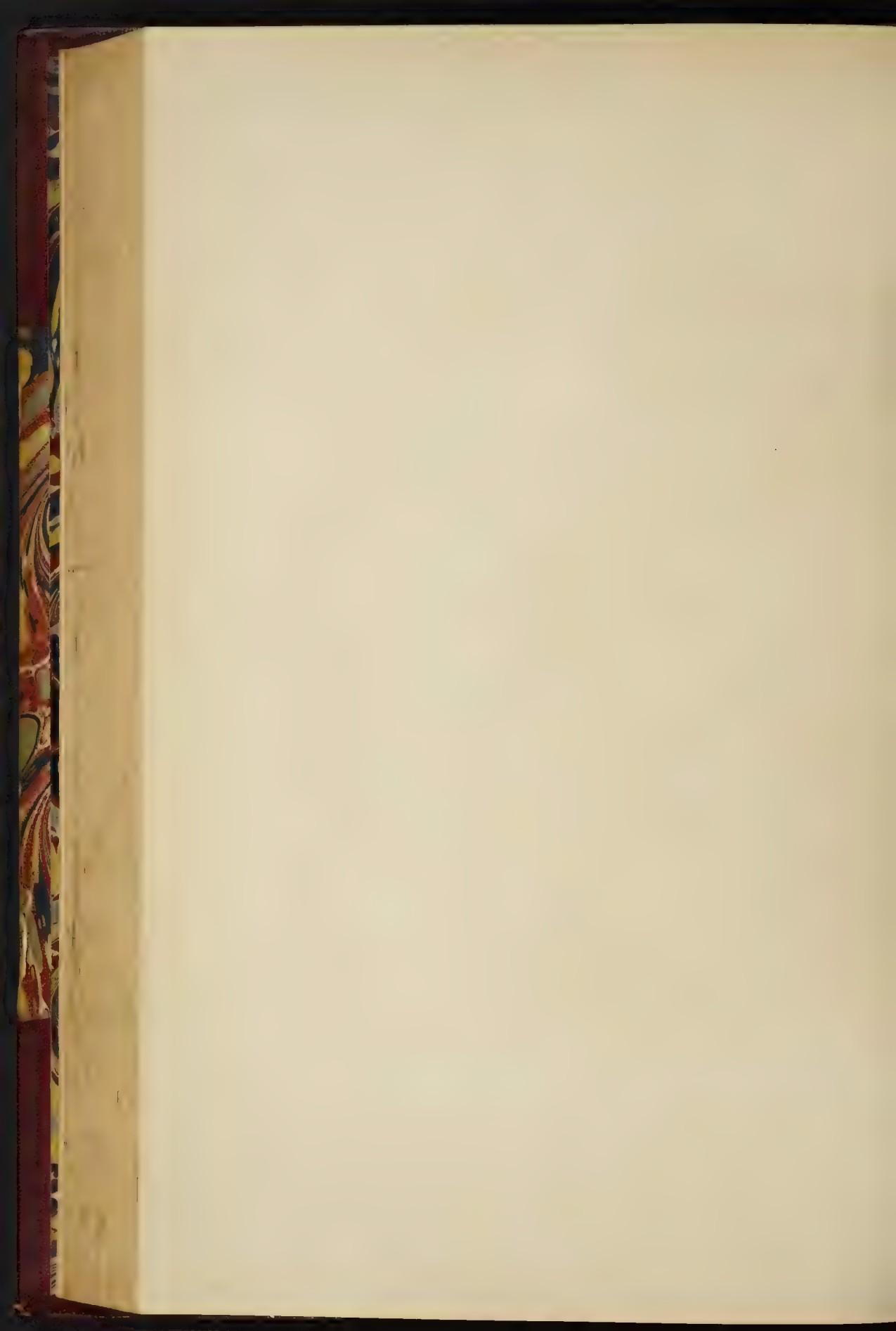






Chinaman's Country







— *in color, 18*

— *From the original of a Japanese print with water-color washes,
from the Collection of Dr. J. G. Johnson, and in the collection of Dr. Charles C. Torrey.*



A fashion plate.

Engraving of a pattern to be still woven tapestry.

From the 'Book of Costume' in the Collection of the Duke of Devonshire.



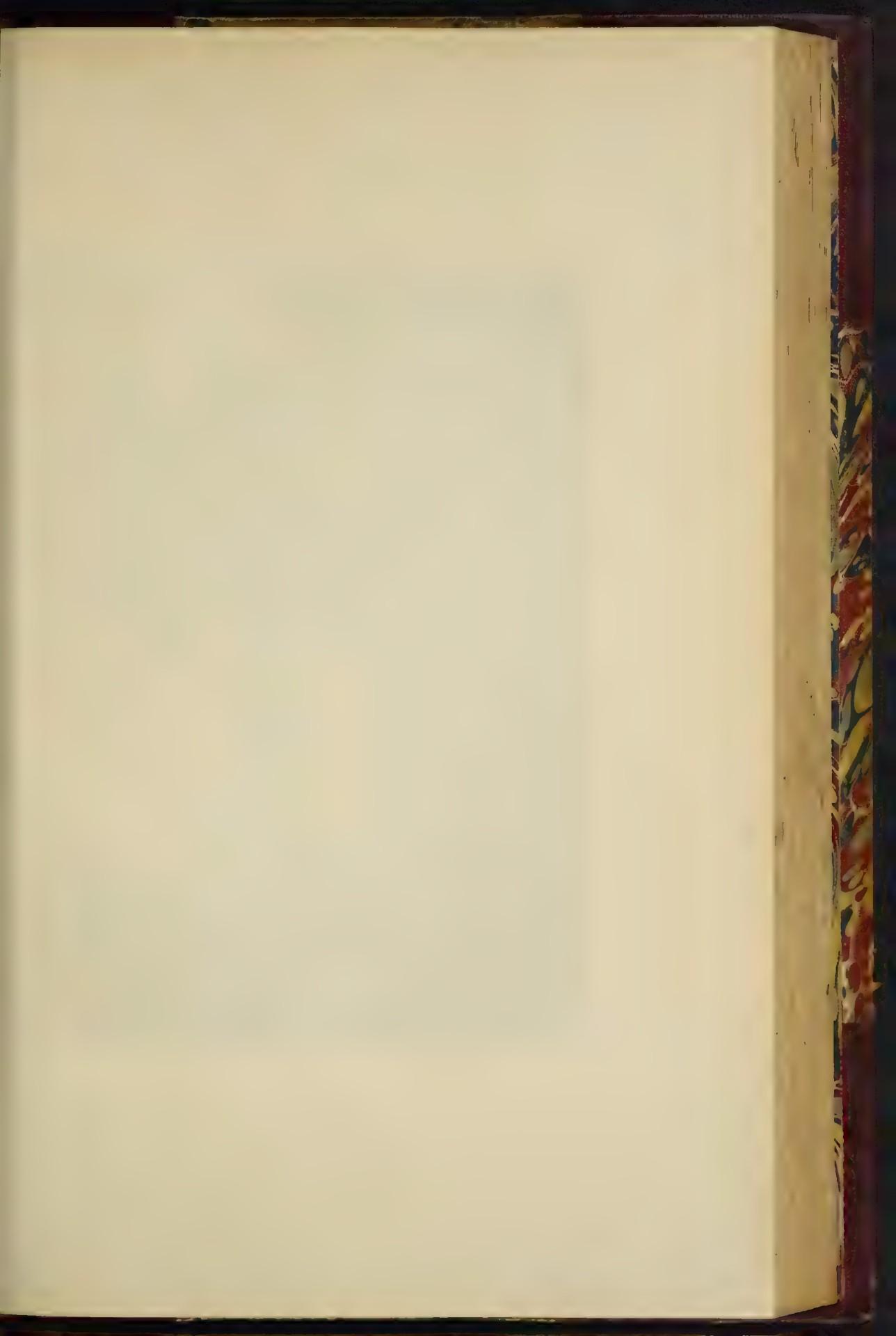




Fig. 1. A view of the lake of Chingming.
The lake is surrounded by rocks and trees, and there are buildings in the background.

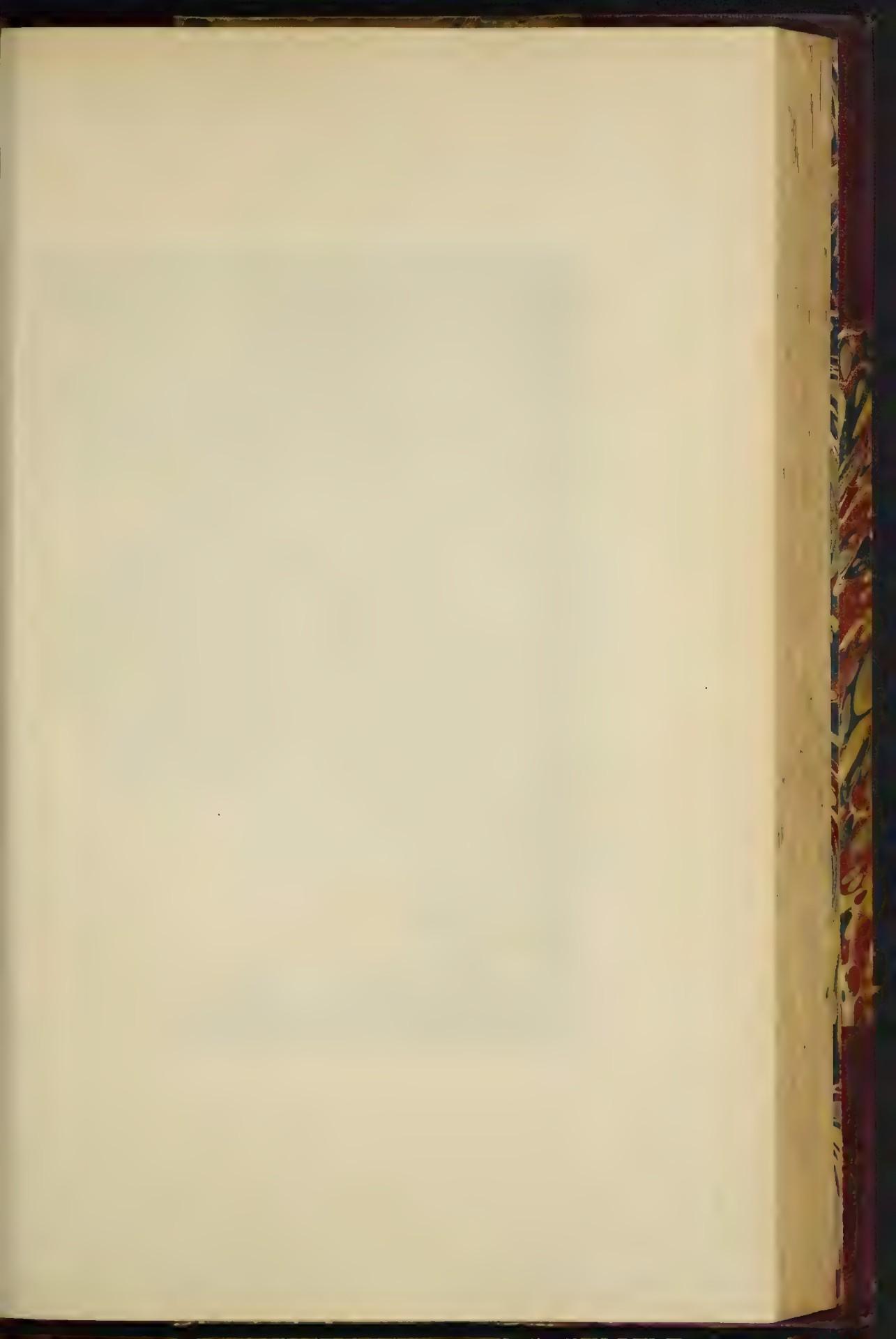




8 October 1766

Received from Mr. J. Jackson by Mr. William Morris Esq.

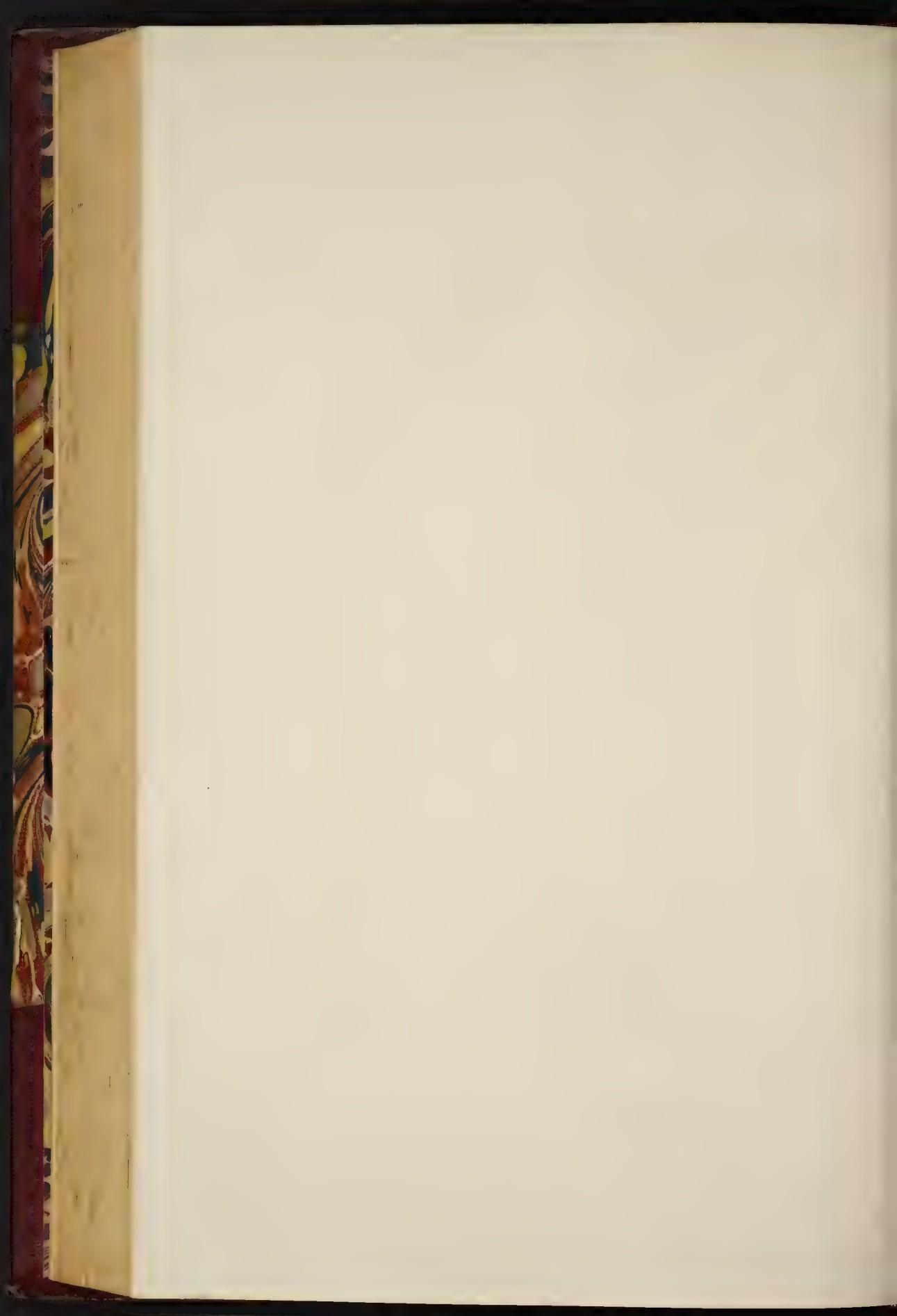
Is in the original. It is copied on the Collection of the Duke of Grafton.





P. Green print.

— *London Prints, 1790. No. 11. A general engraving.
A walk in the neighbourhood of the Lake of Morecambe.*



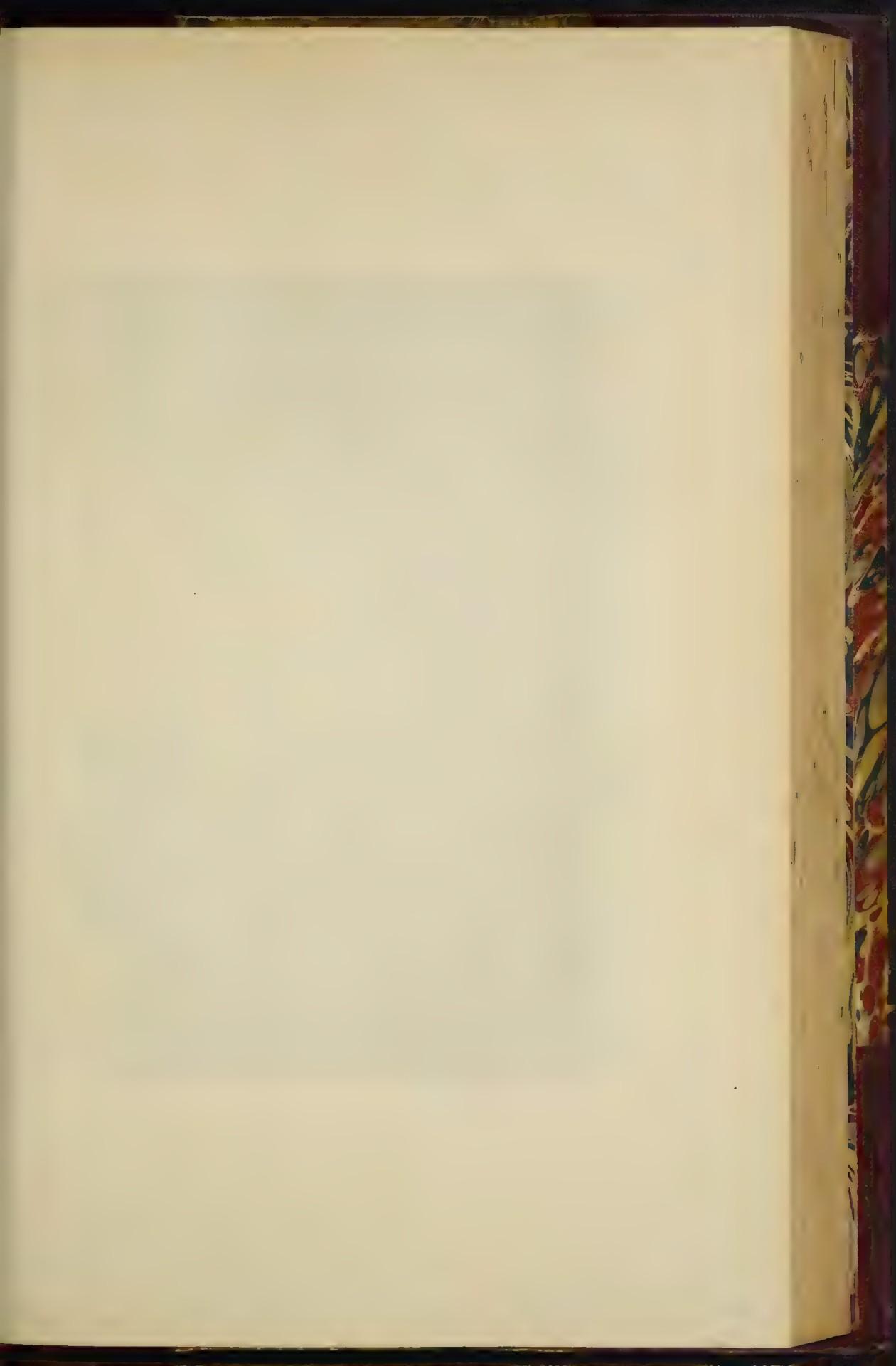
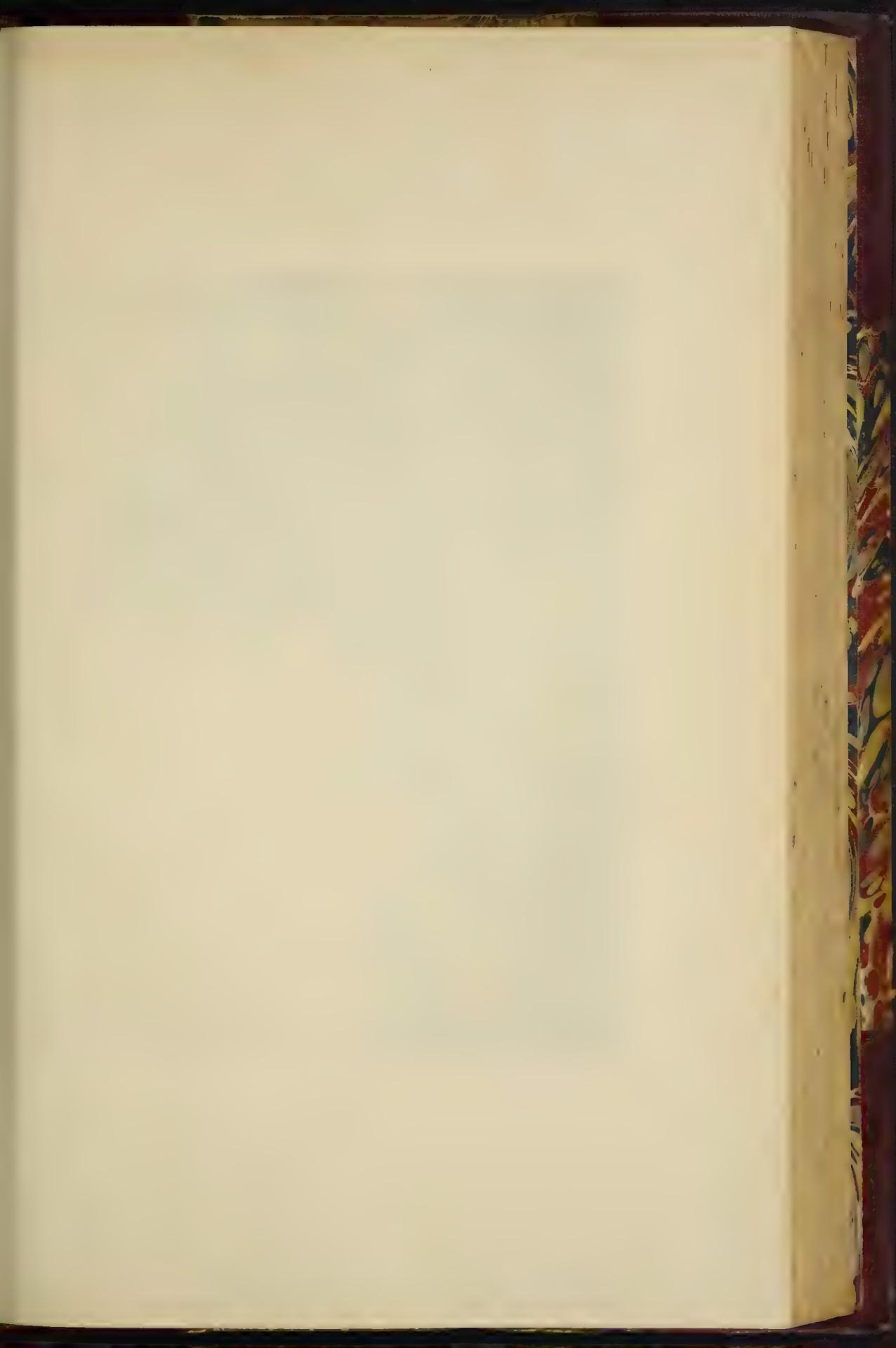
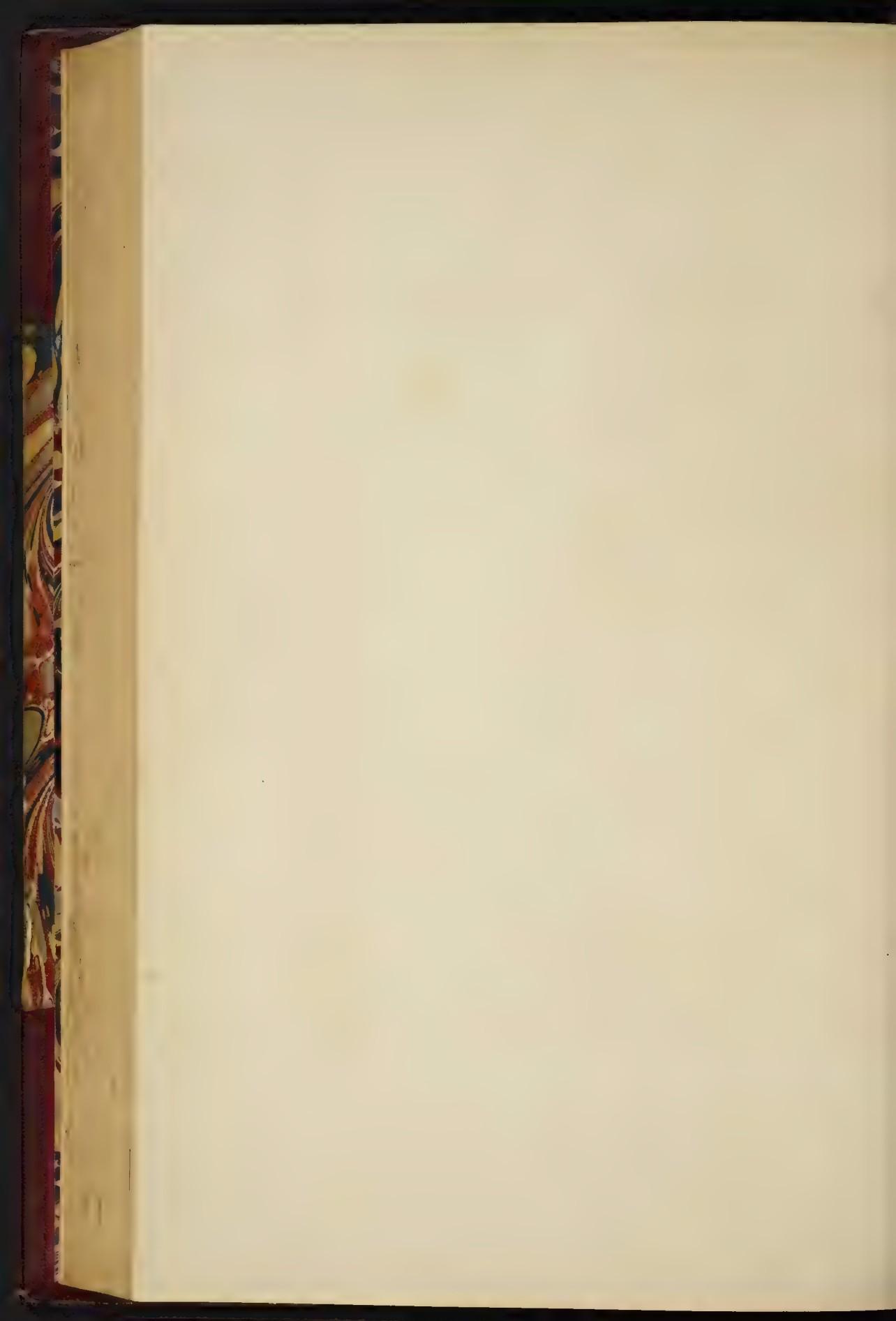


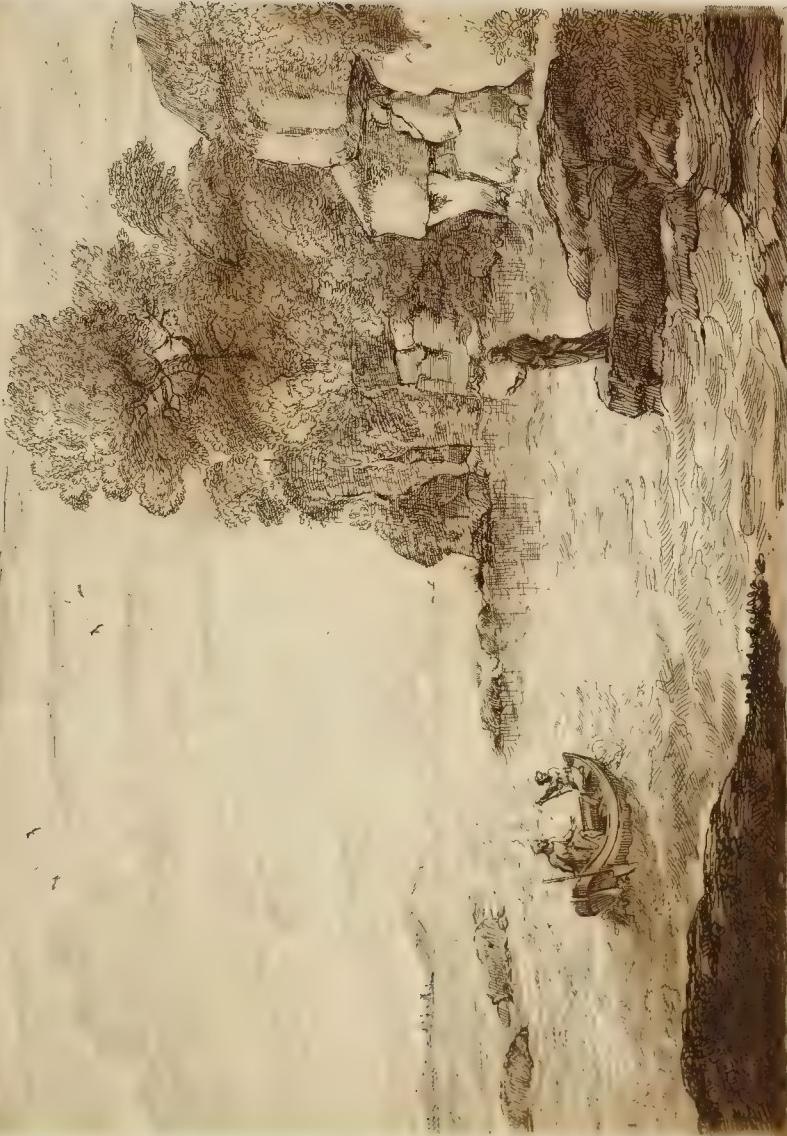




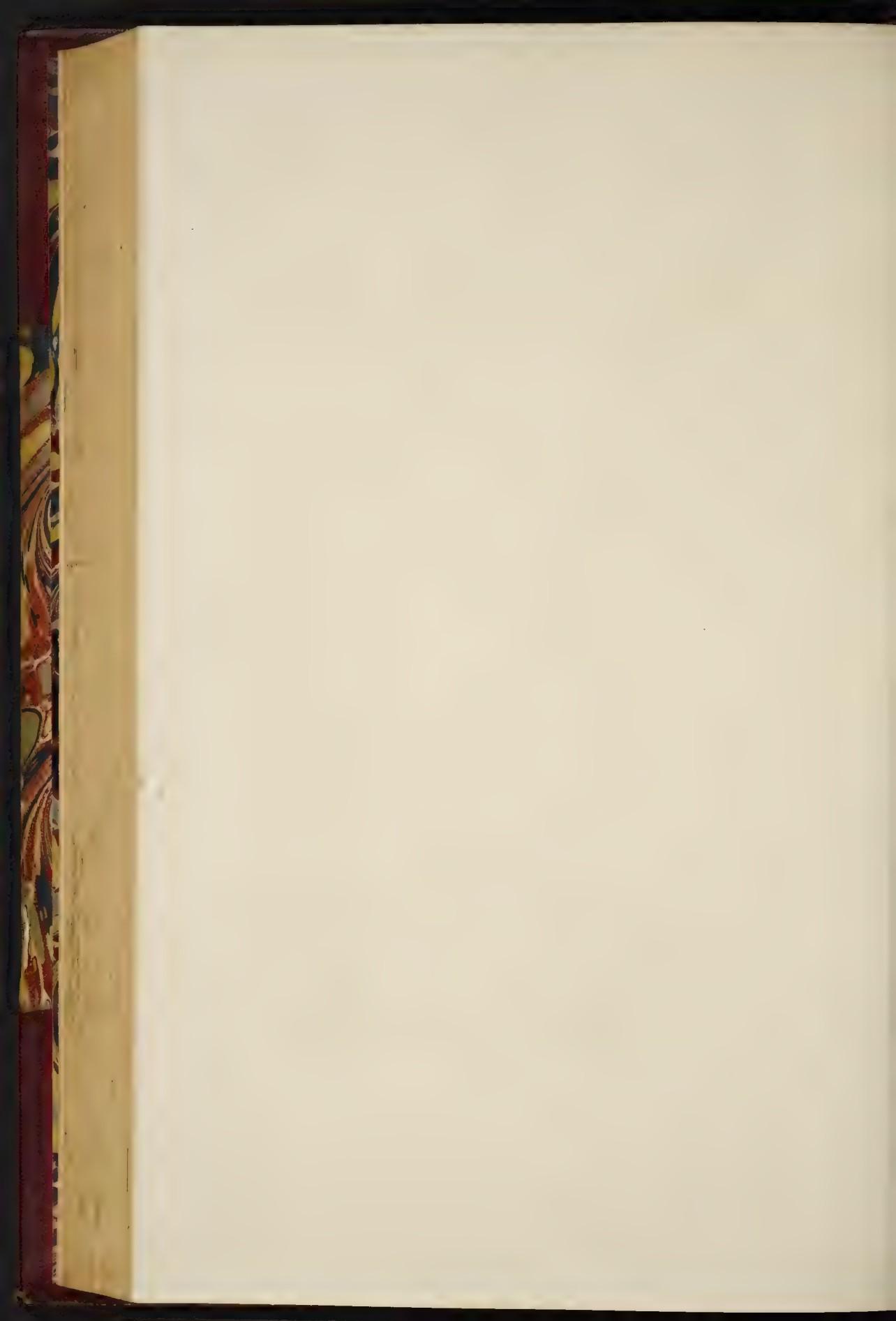
Fig. 1. The Temple of Minerva Lætitia, at the foot of Mount Cænus, in the space between the two pillars of the Column of the Emperor Trajan.

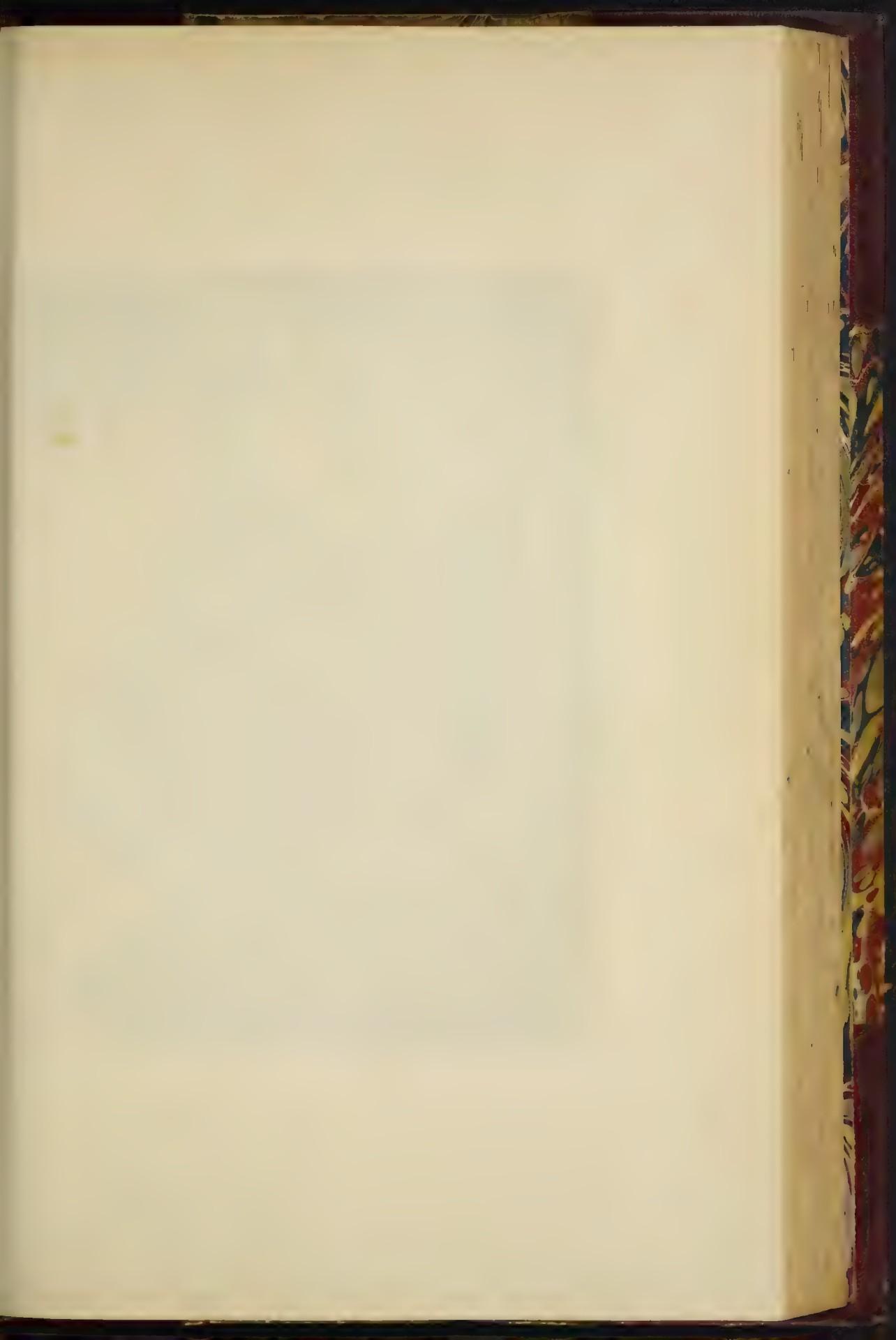


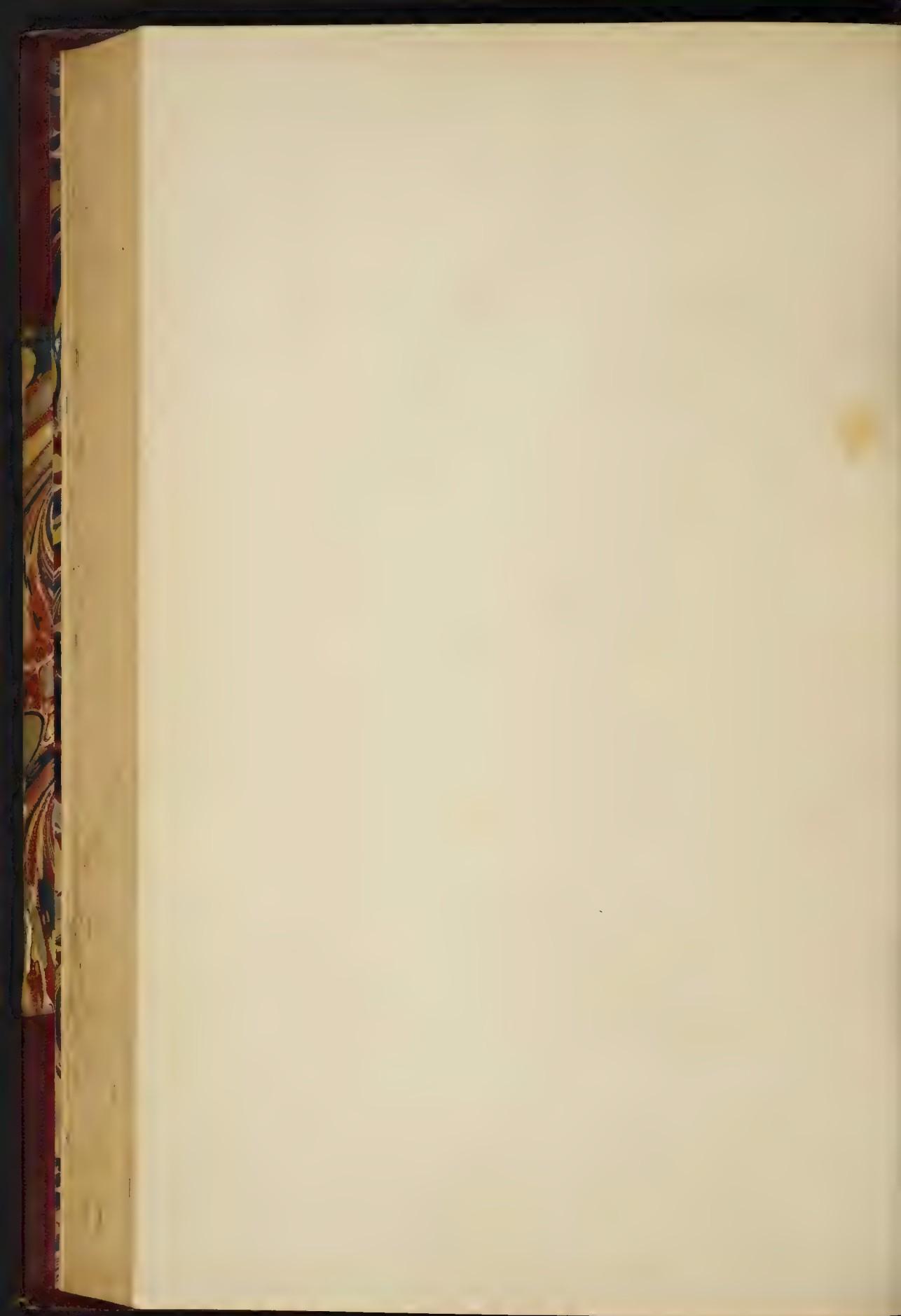




General view of the *Abrao*, a narrow neck of land separating the *Lake of Ternopolis* from the *Lake of Ternopolis*.



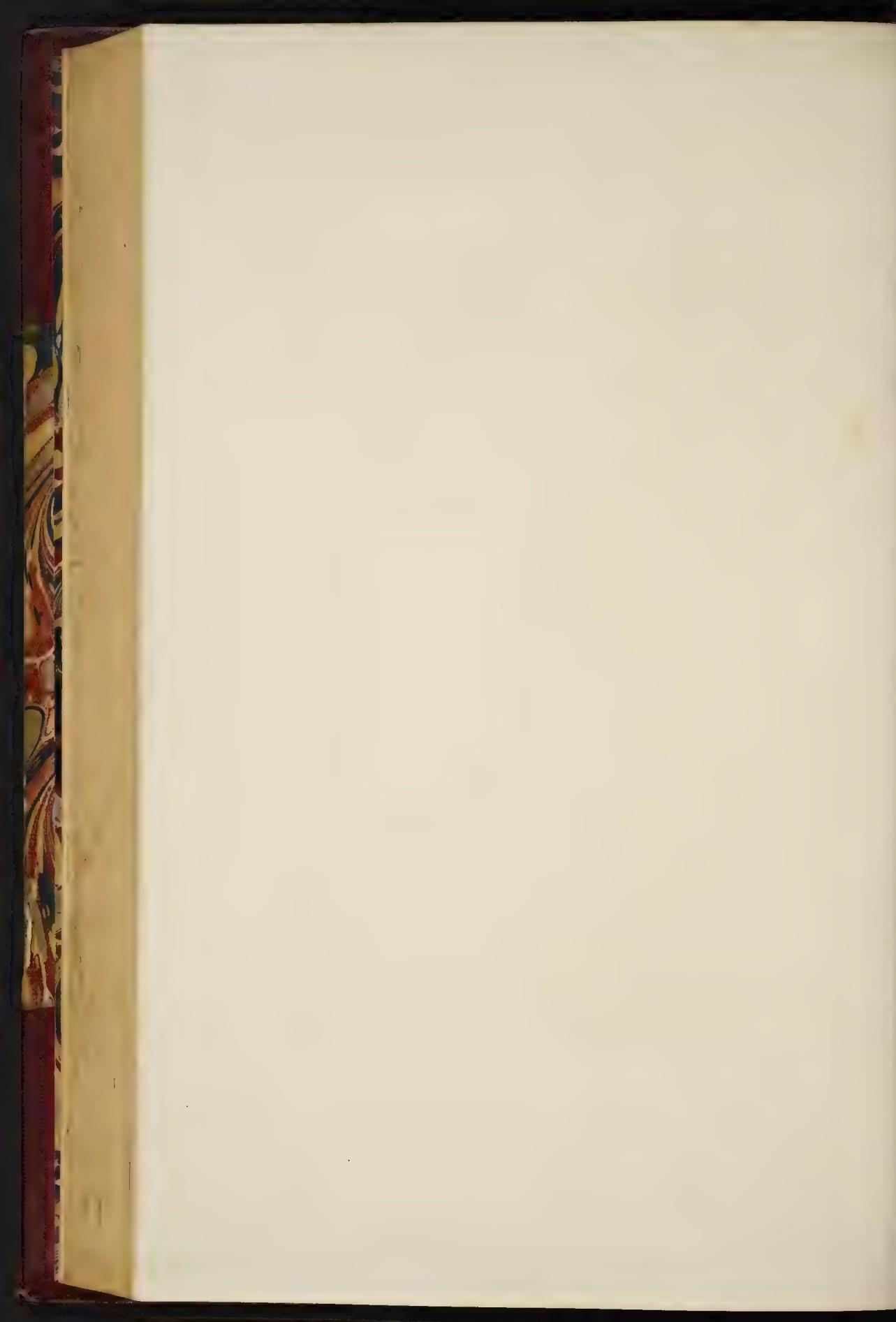


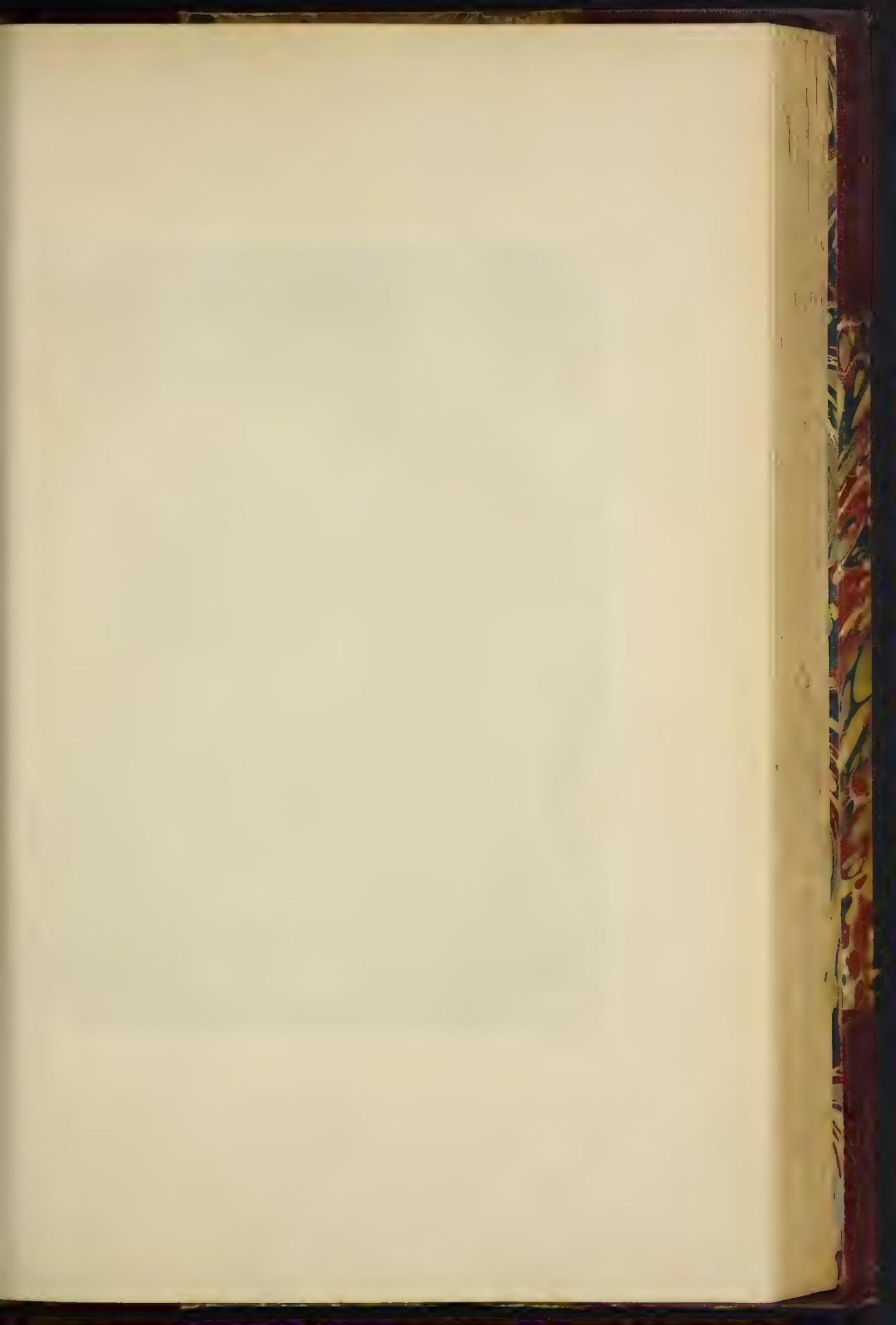


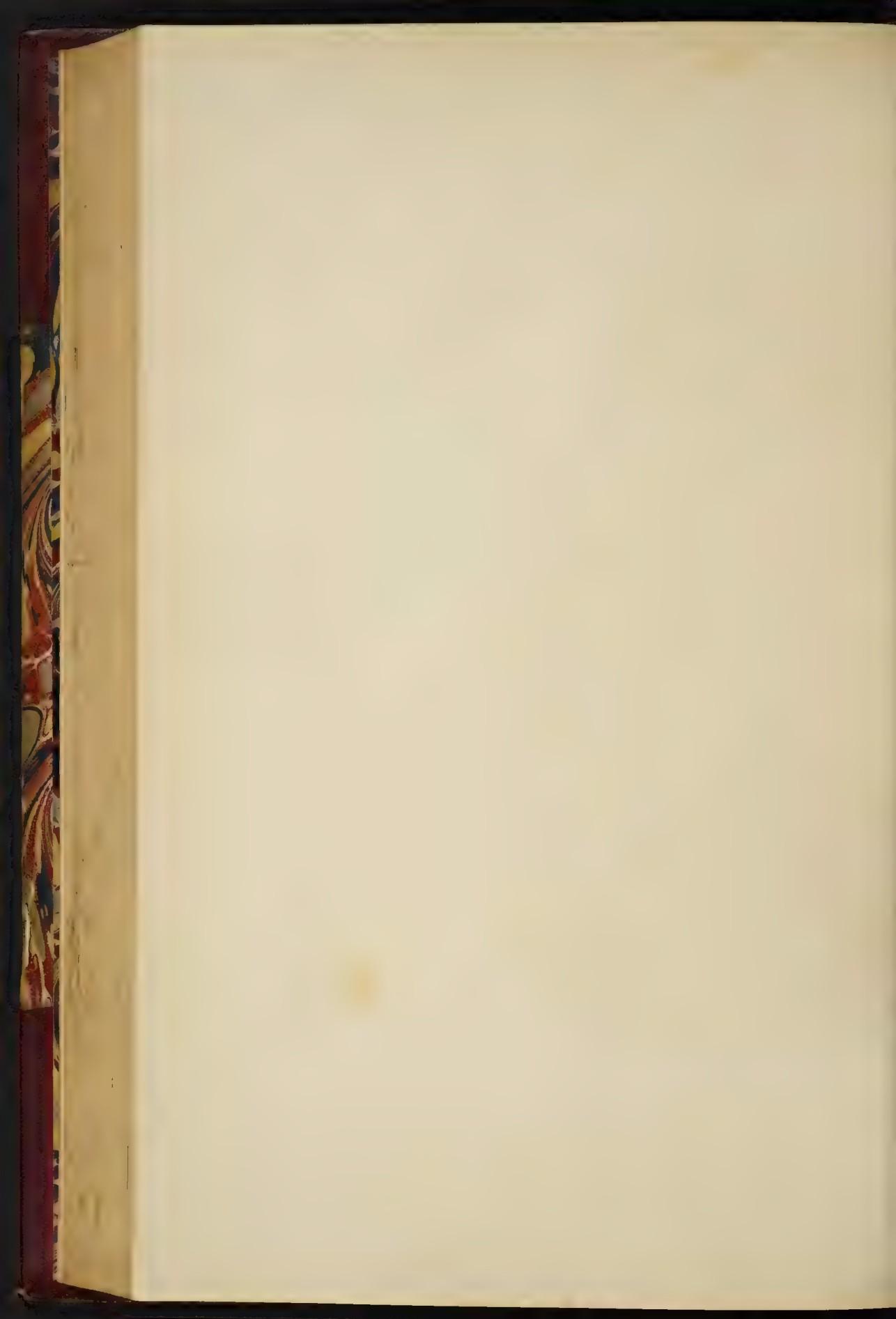
— P. Stobay, fecit.

London 1752. A. Strahan & C. Dilly, Printers to His Britannic Majesties, &c.







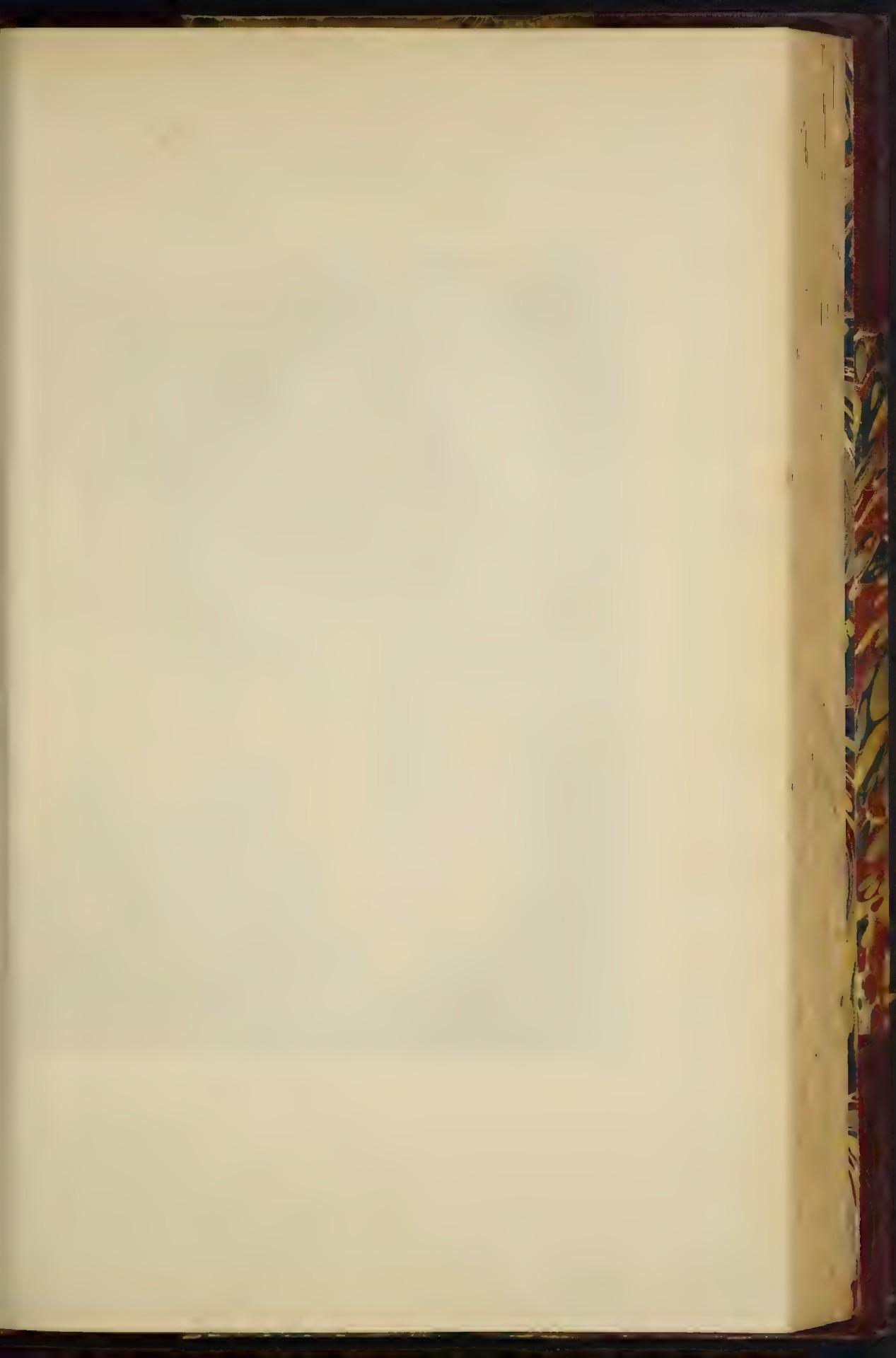


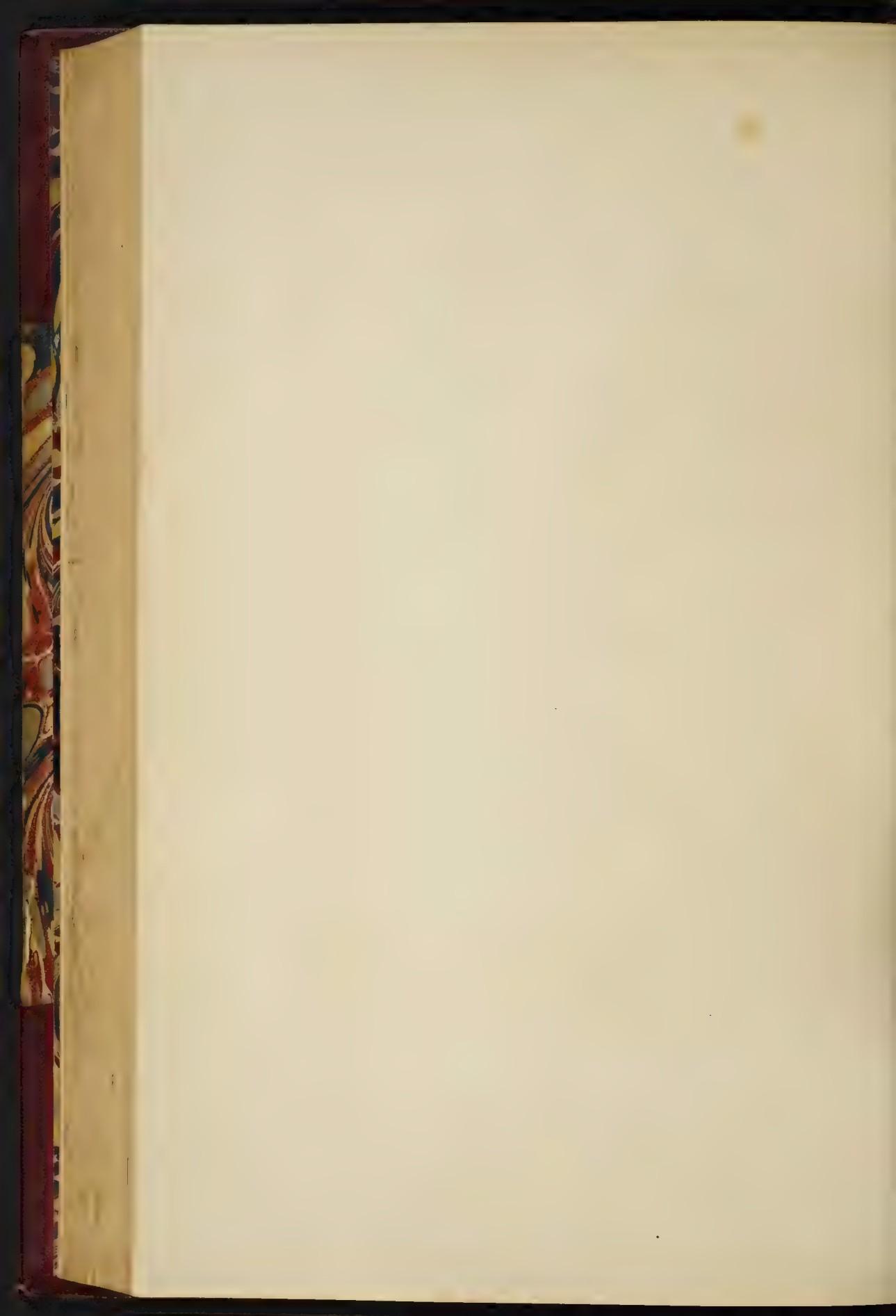
P. Parker fecit

Engraved by G. Vertue after a Design by Hogarth.

From the Original Drawing in the Collection of the Duke of Cleveland.



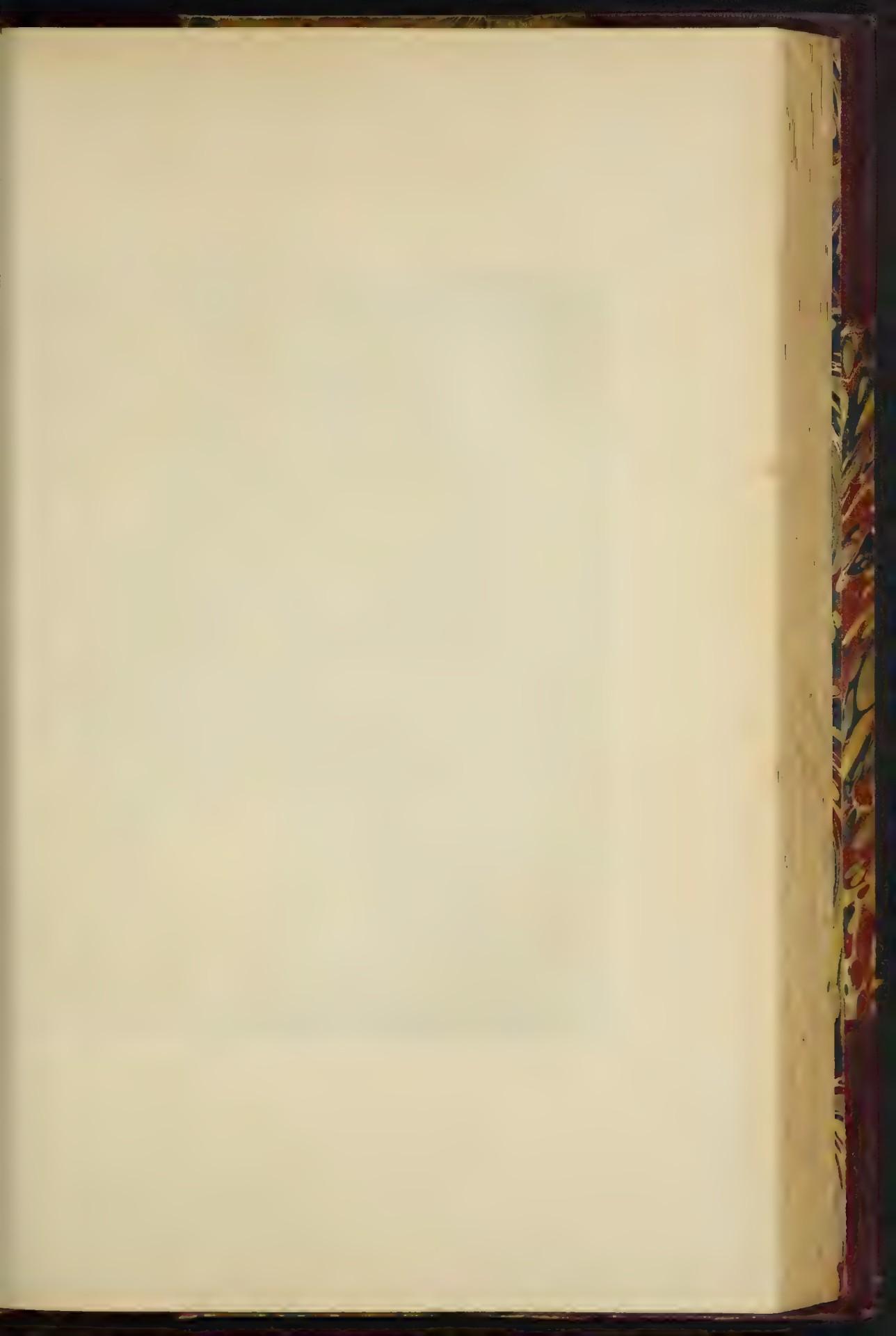


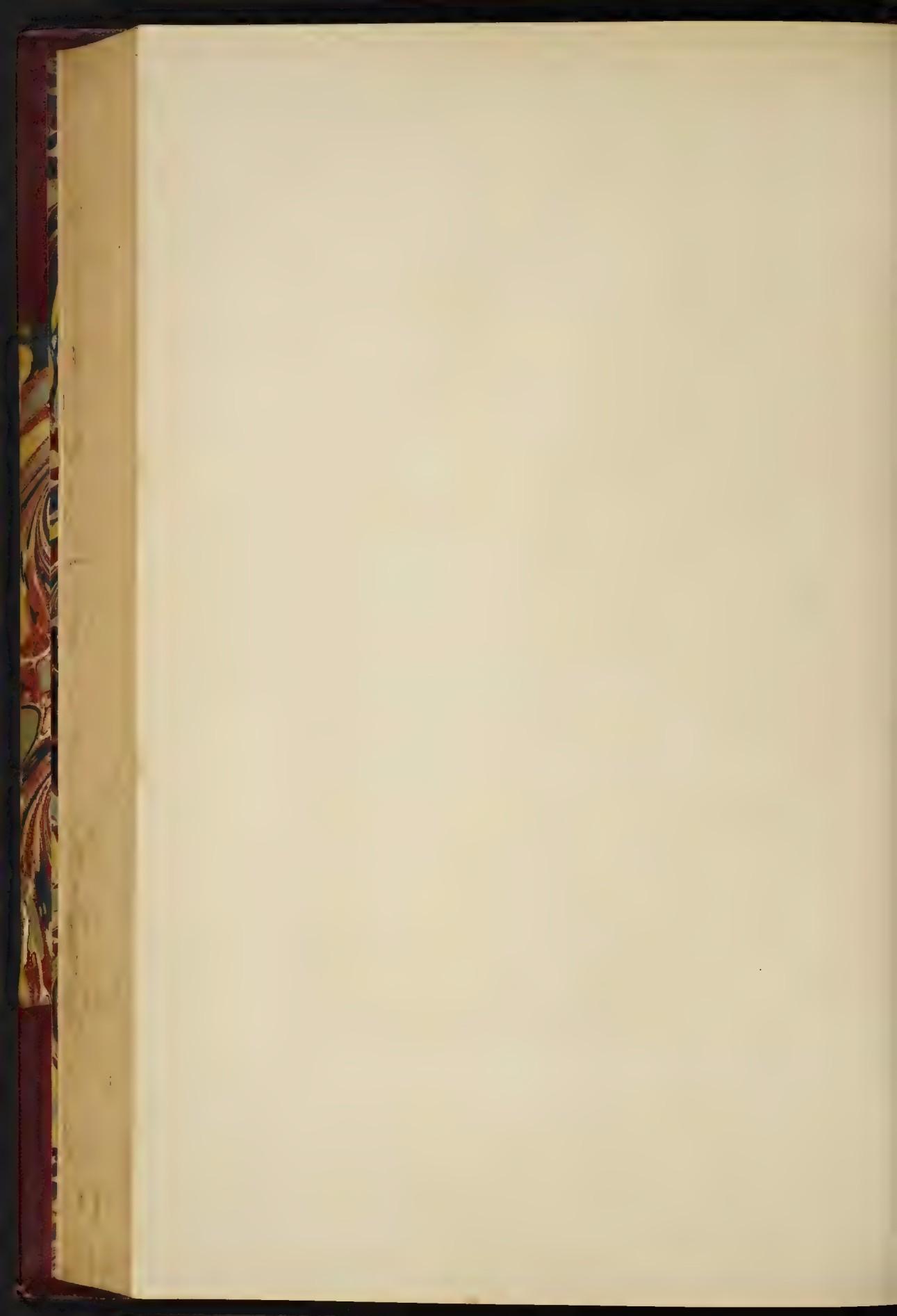


- A sketch from

— A sketch from the collection of the State of Prussia.









— 4 —

Engravings by J. Duguet and others in copper.

London: Printed, Printed in the Edition of the Author's Friends

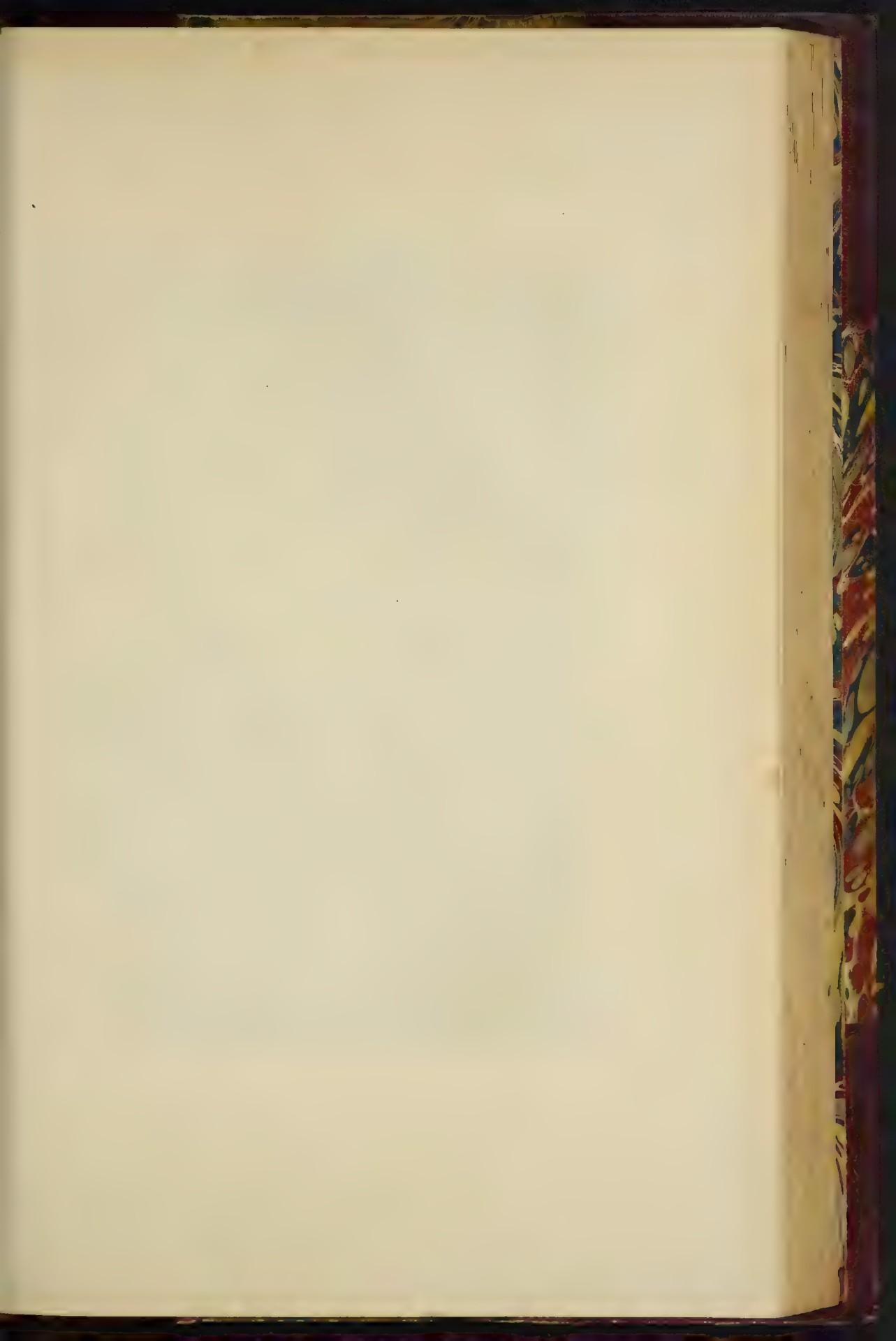
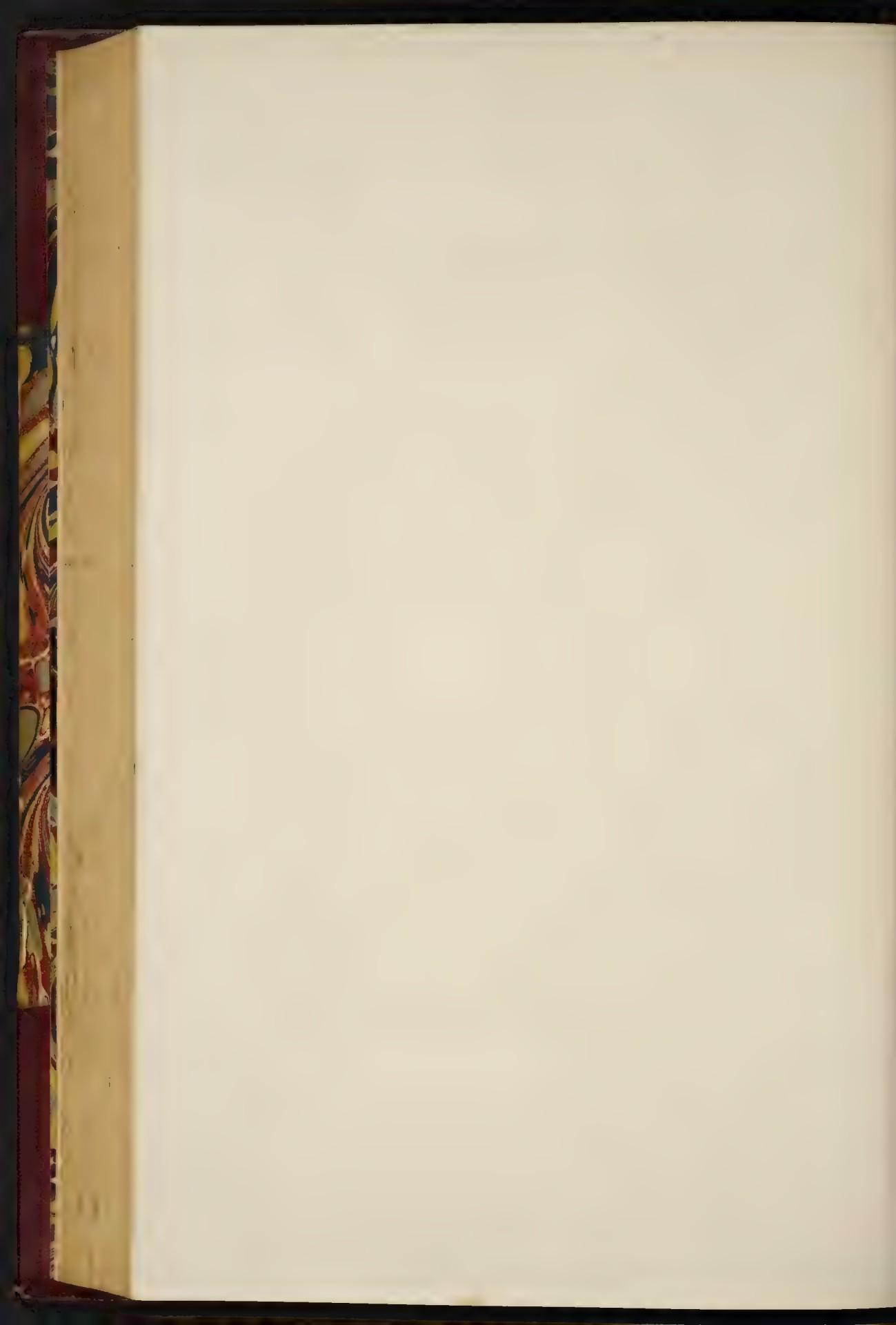
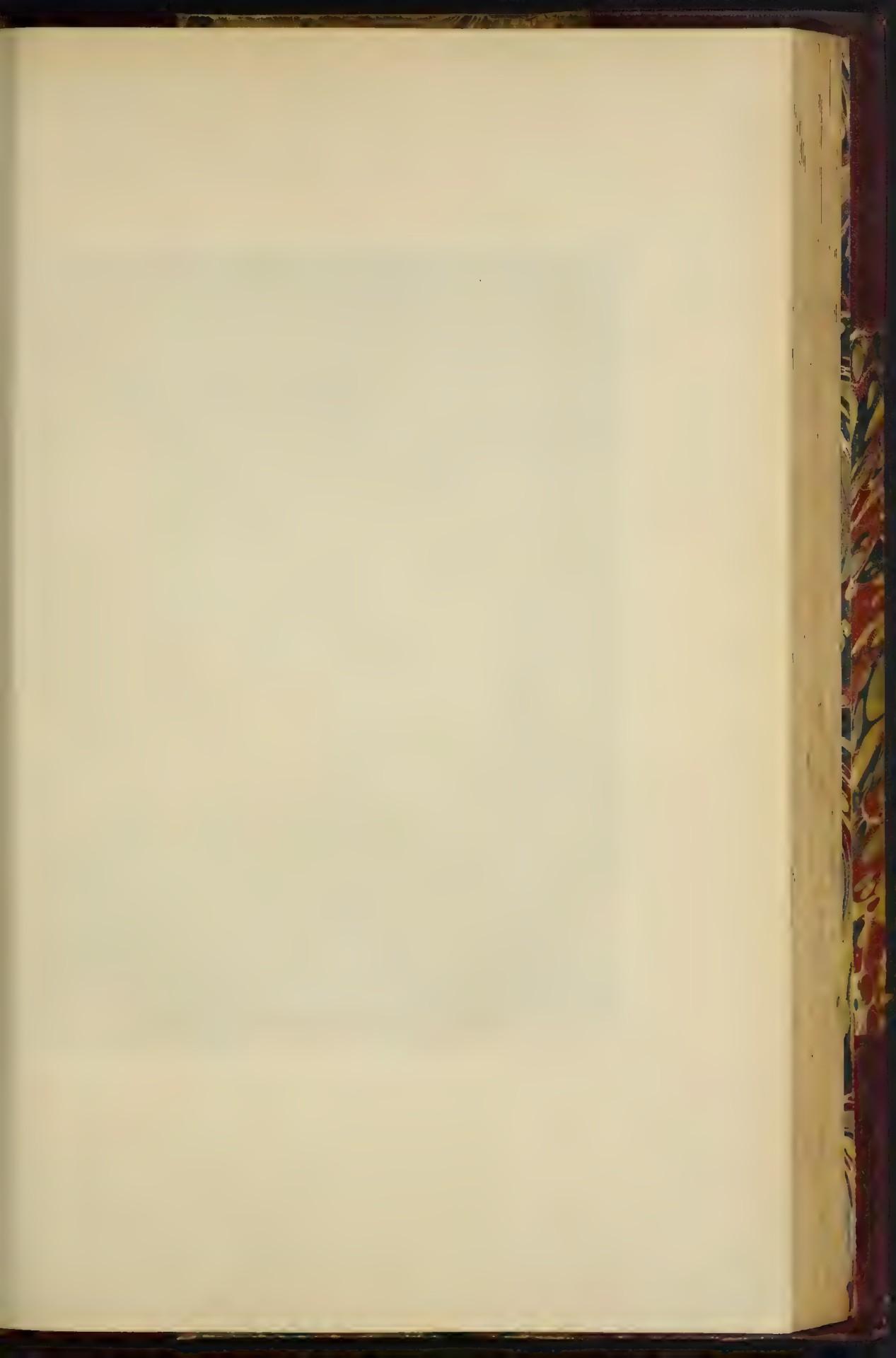


Illustration to "A Child's Dream in Spain".
From the "Child's Dream" in the collection of the Duke of Cleveland.

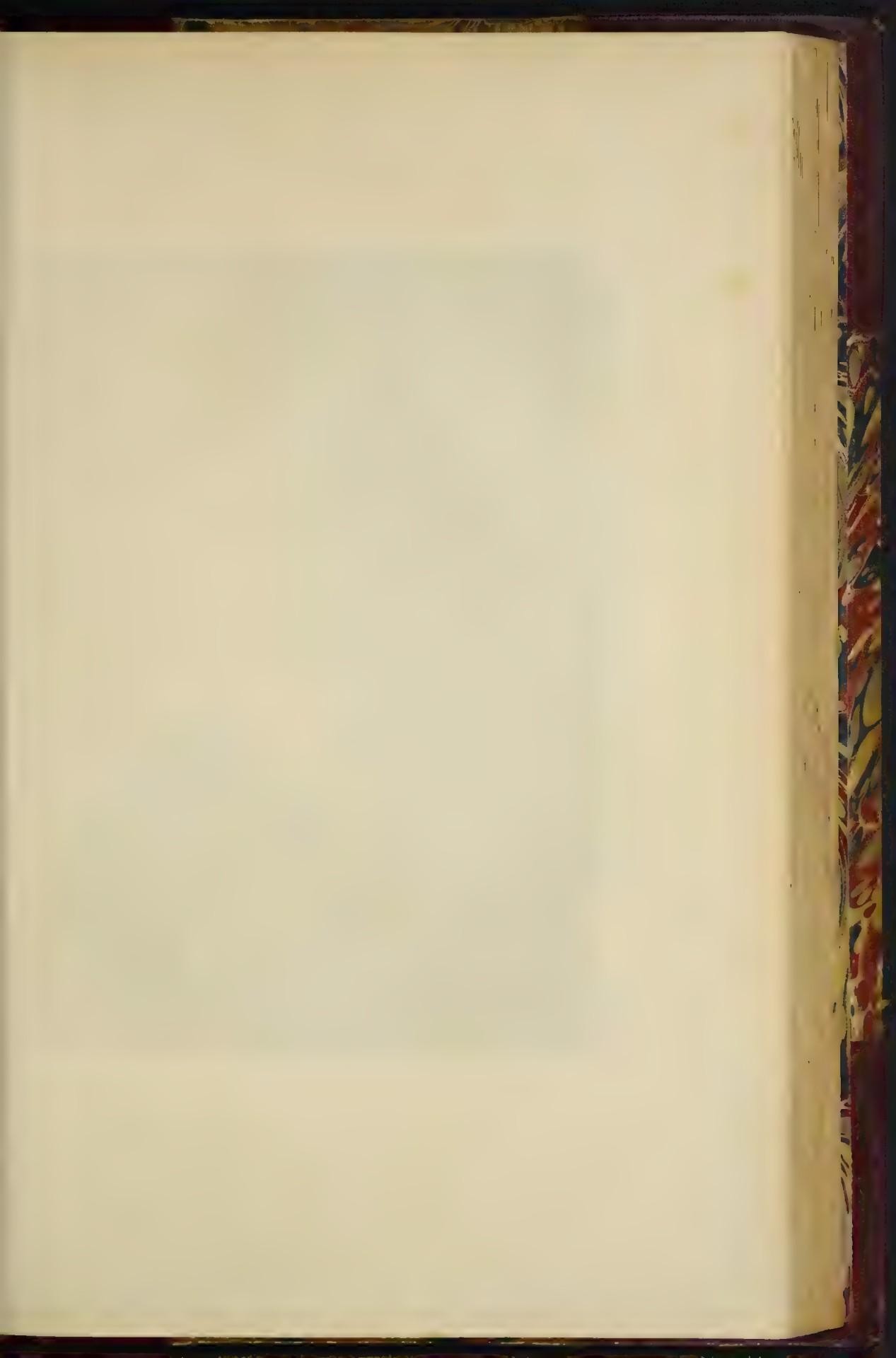


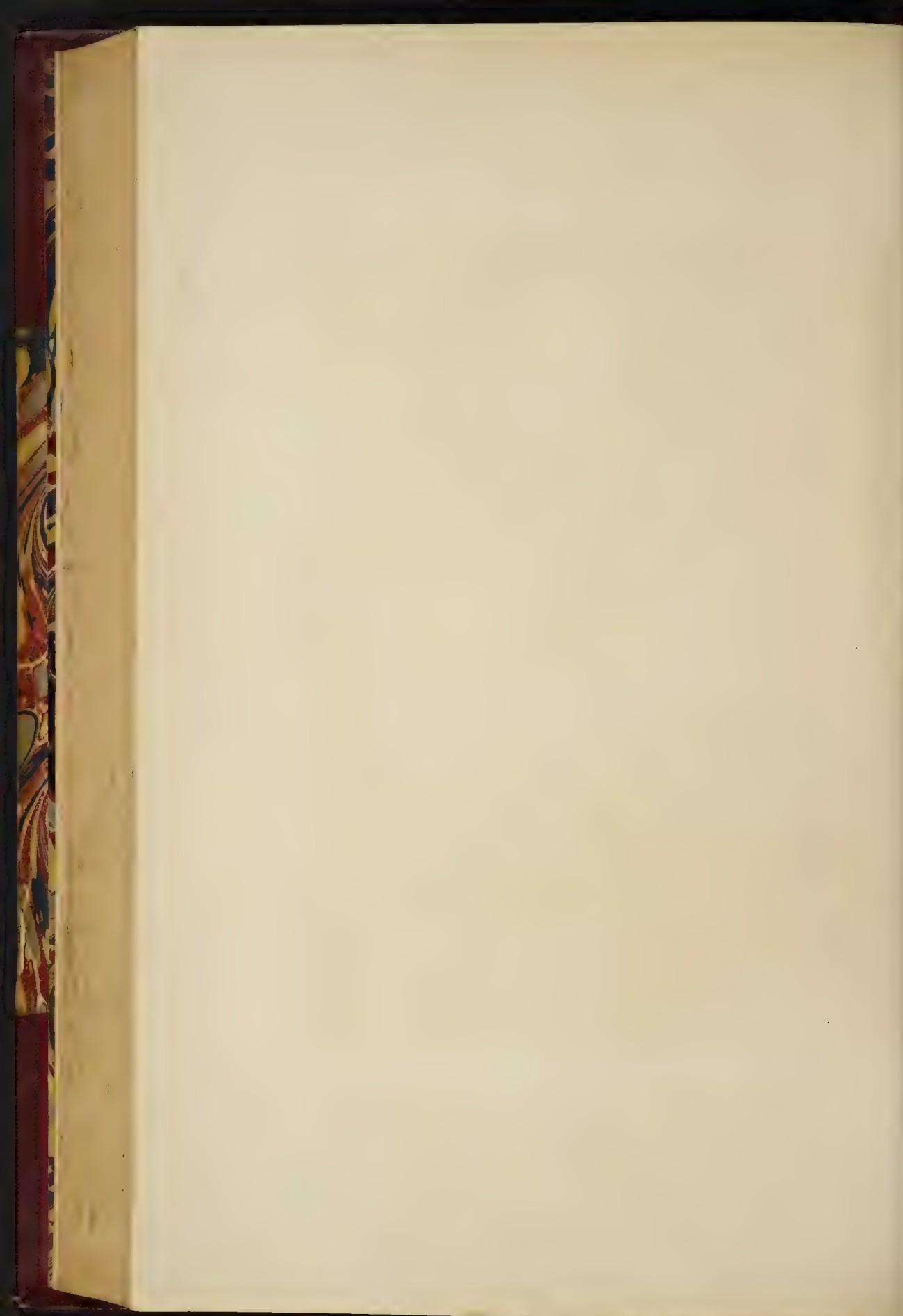




— 4 —
The first part of the present volume contains a sketch
of some of the principal features in the collection of the Duke of Devonshire









— "Grandes pierres" à l'angle du jardin de l'abbaye de Saint-Germain-des-Prés.
— From the "Paysages et vues" in the collection of the Duke of Normandy.

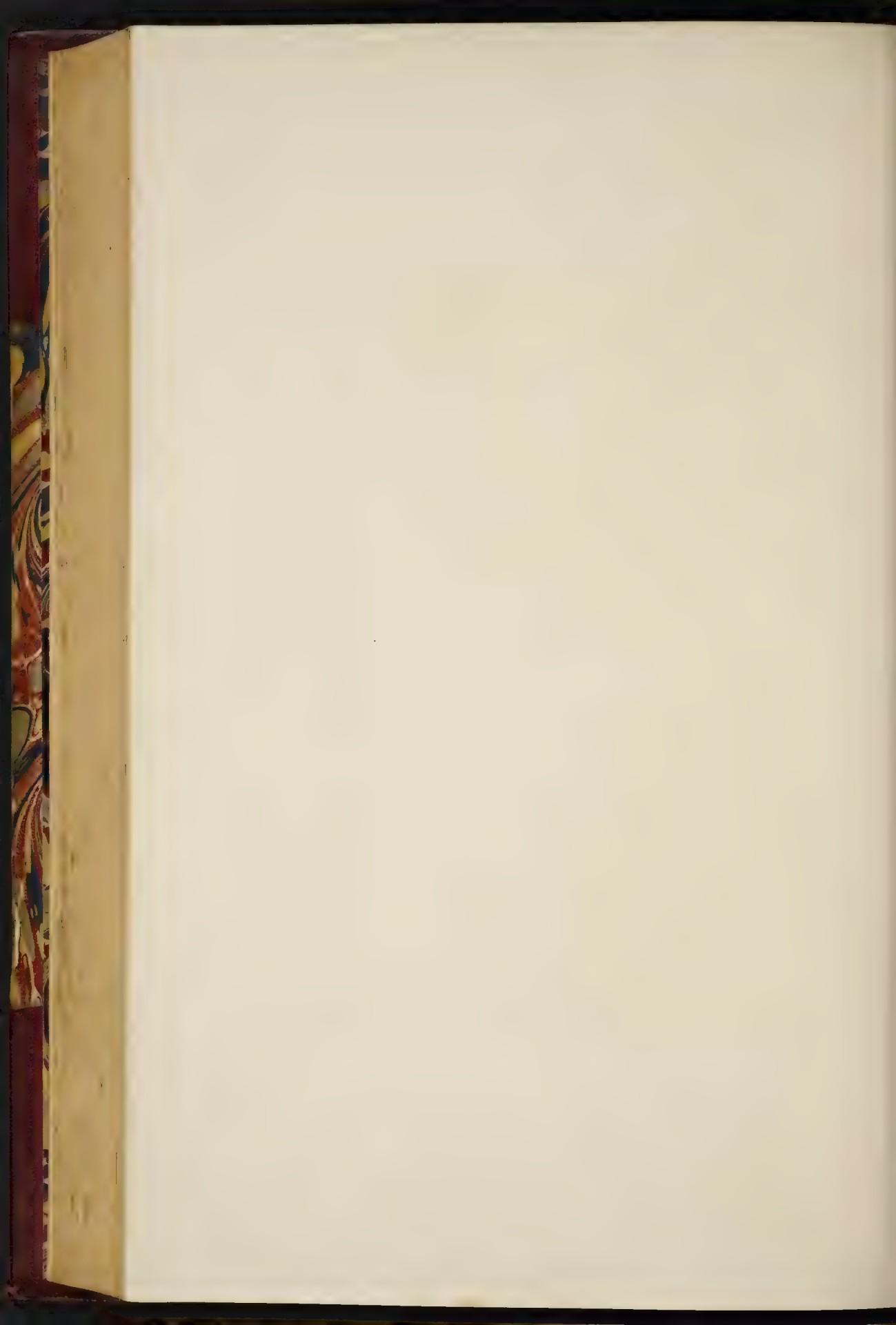


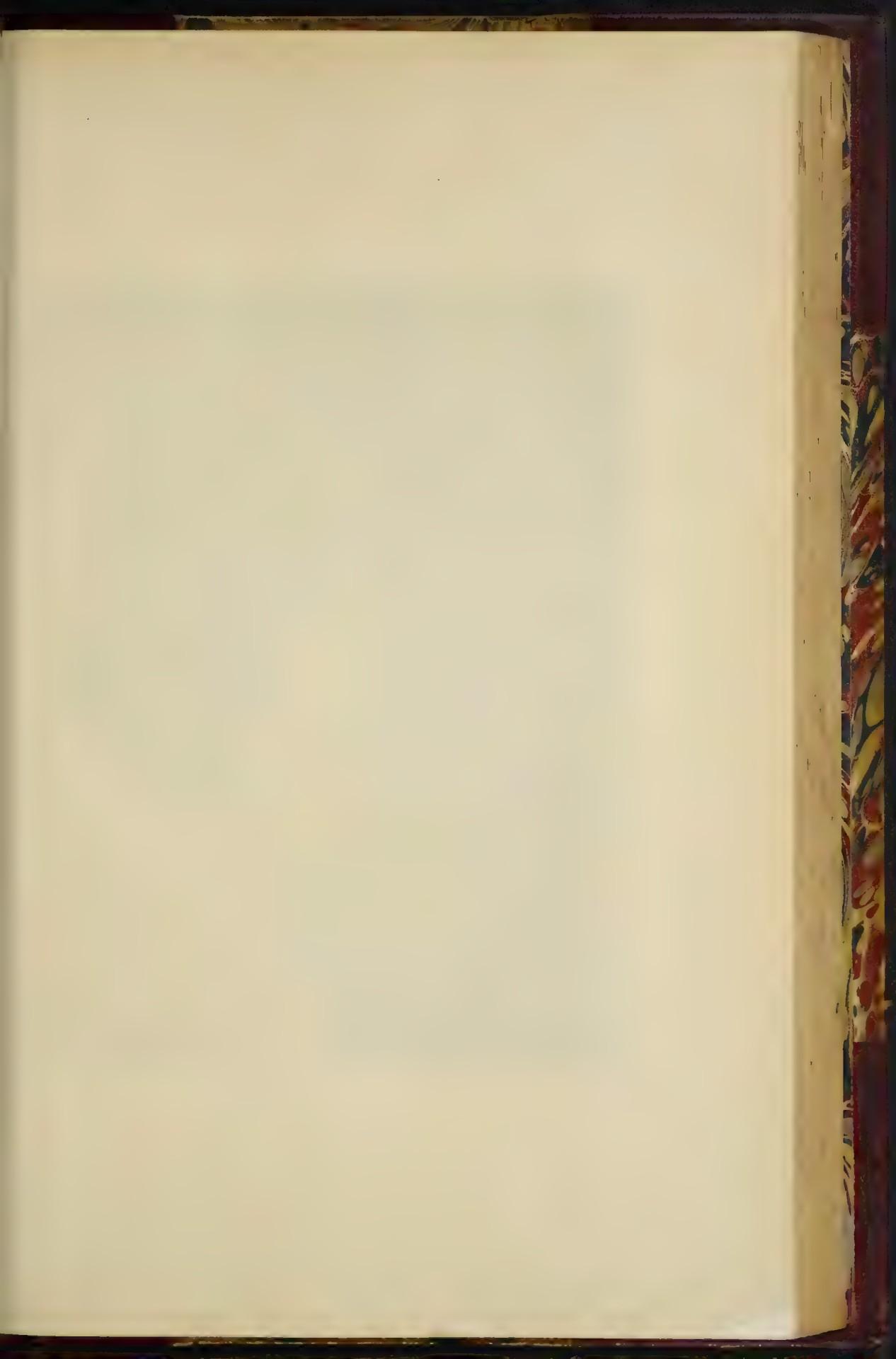
172

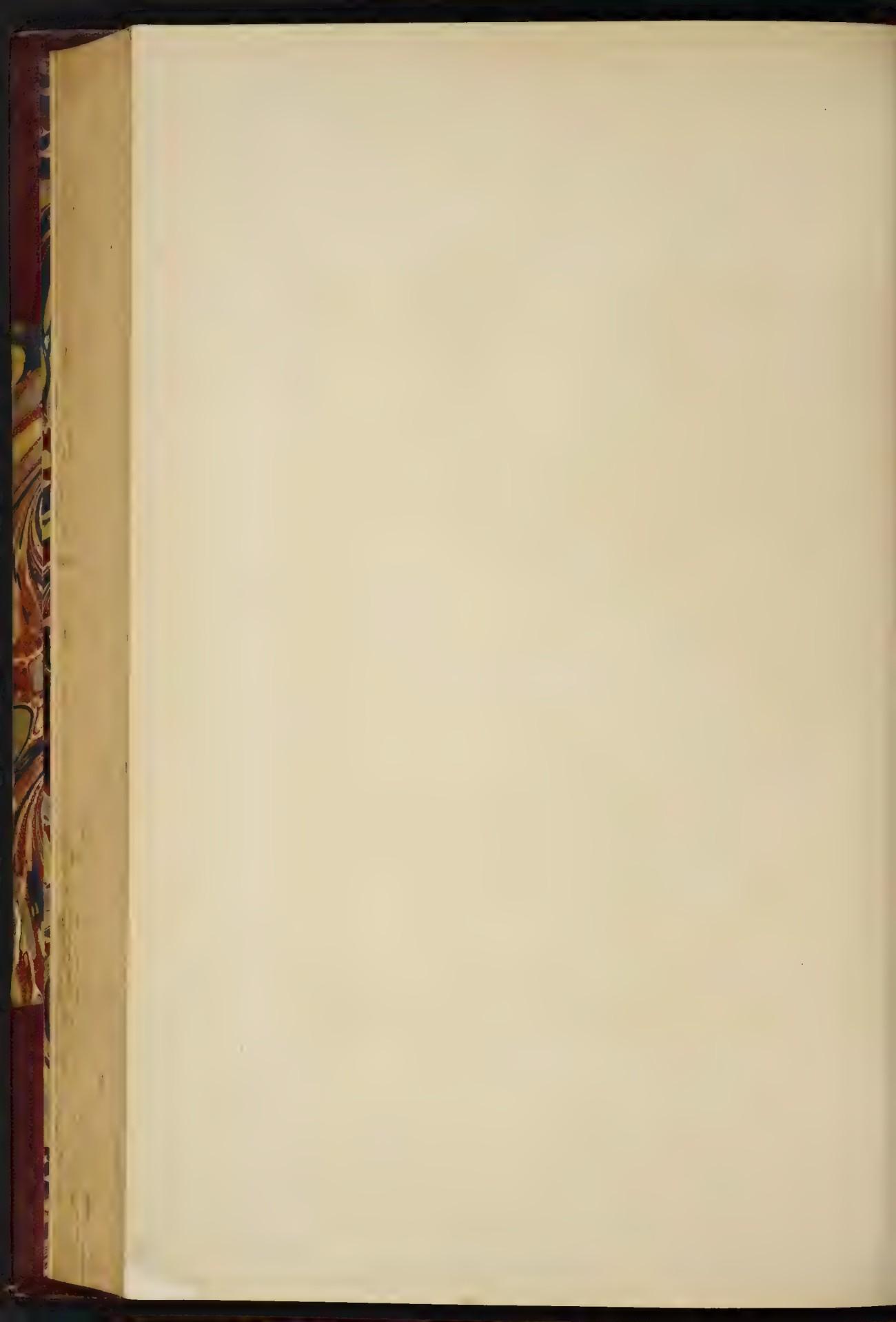
To the memory of George Washington.

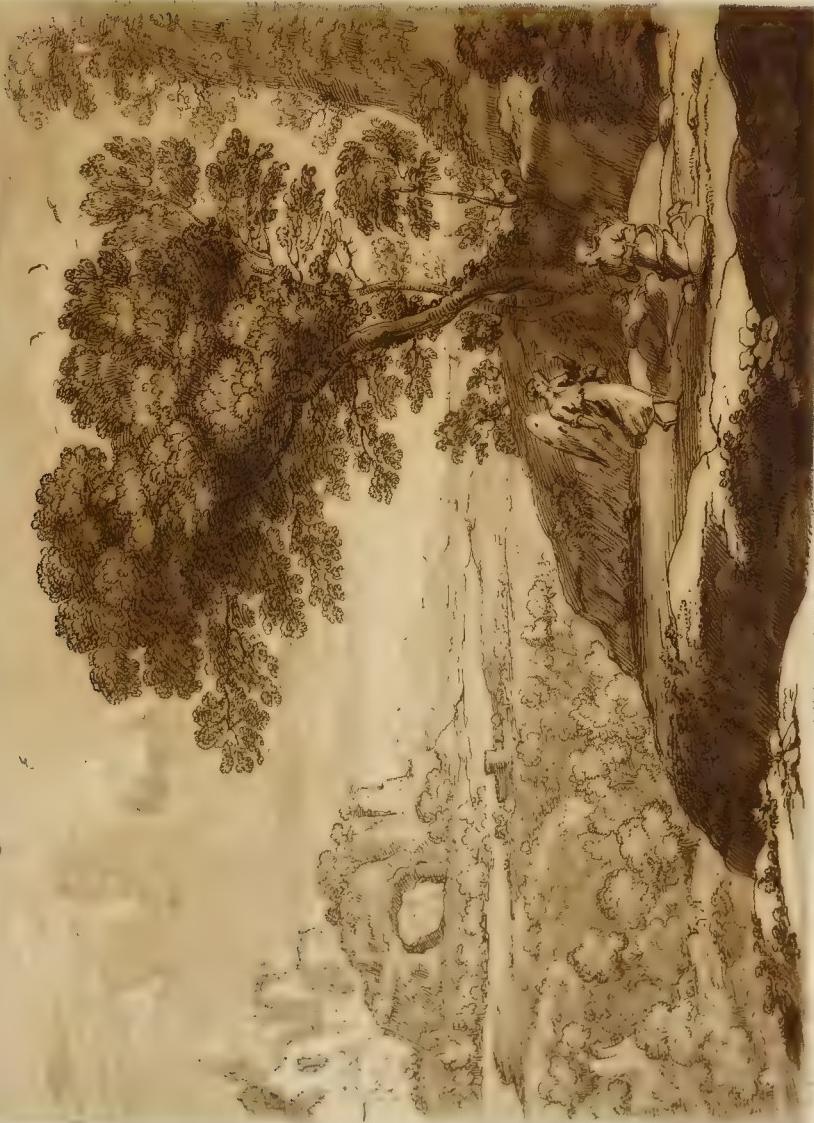
Presented by the author to the collection of the Duke of Leinster.



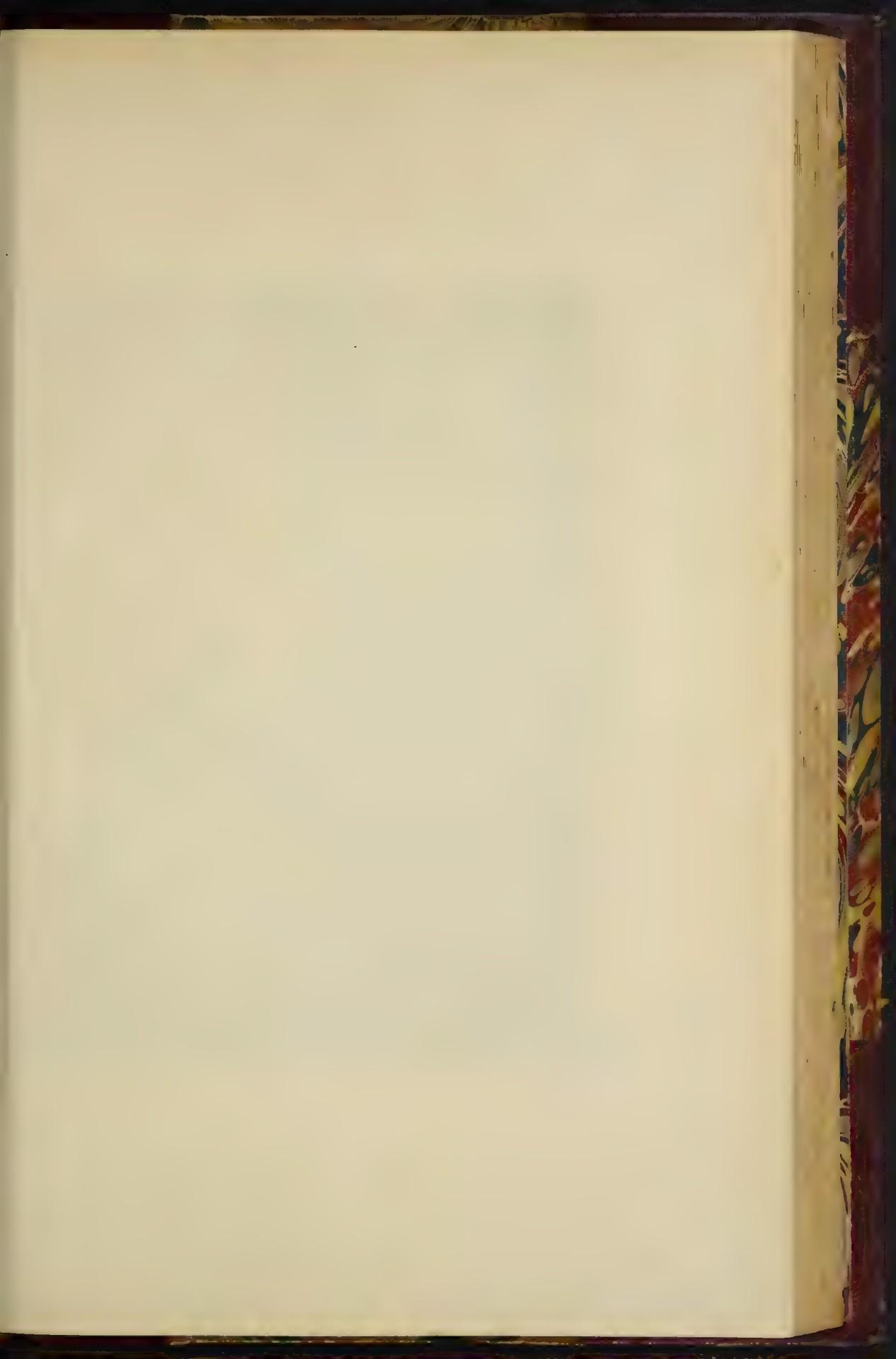


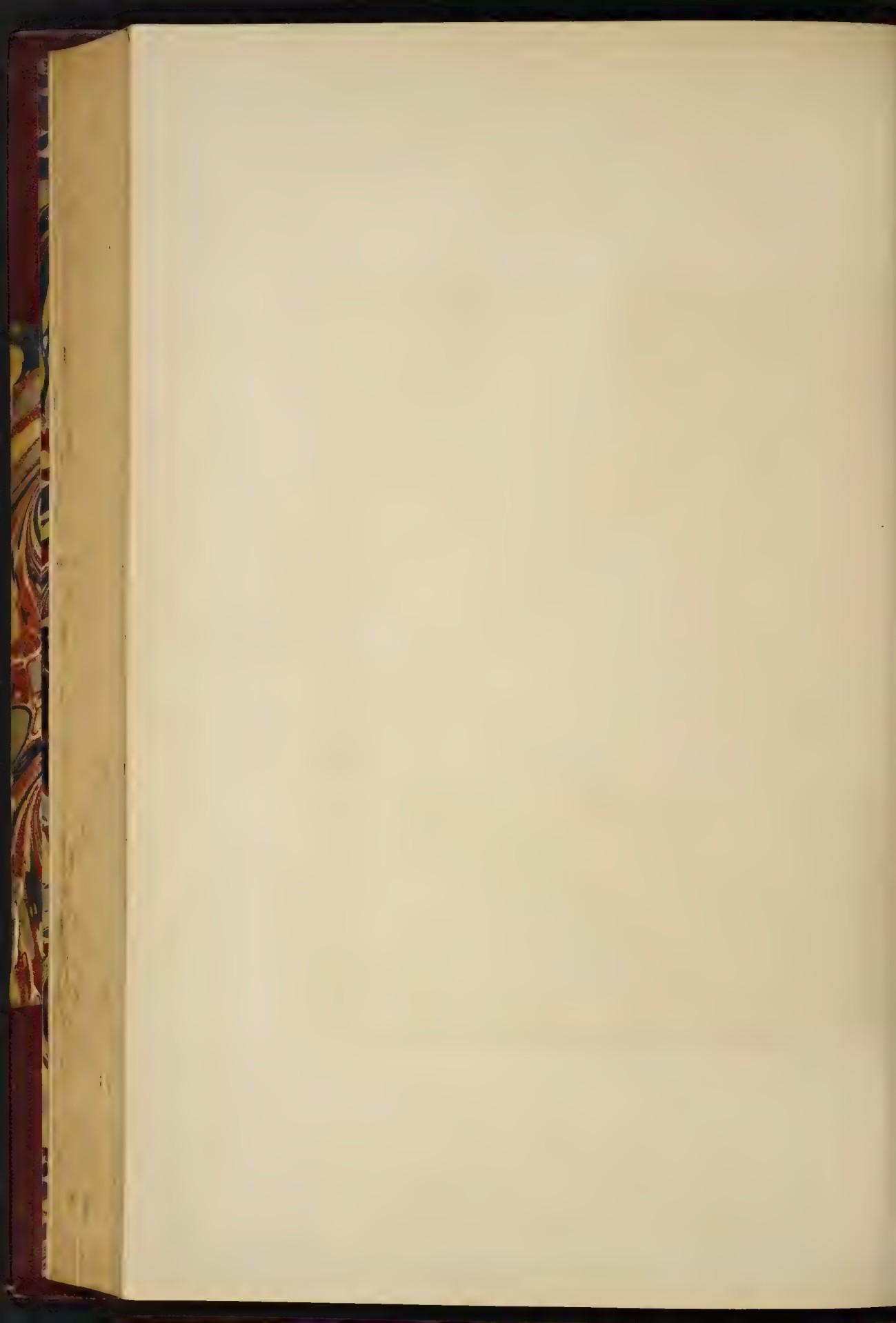






Engraving from a French book, 1780.
in the Library of the Duke of Devonshire

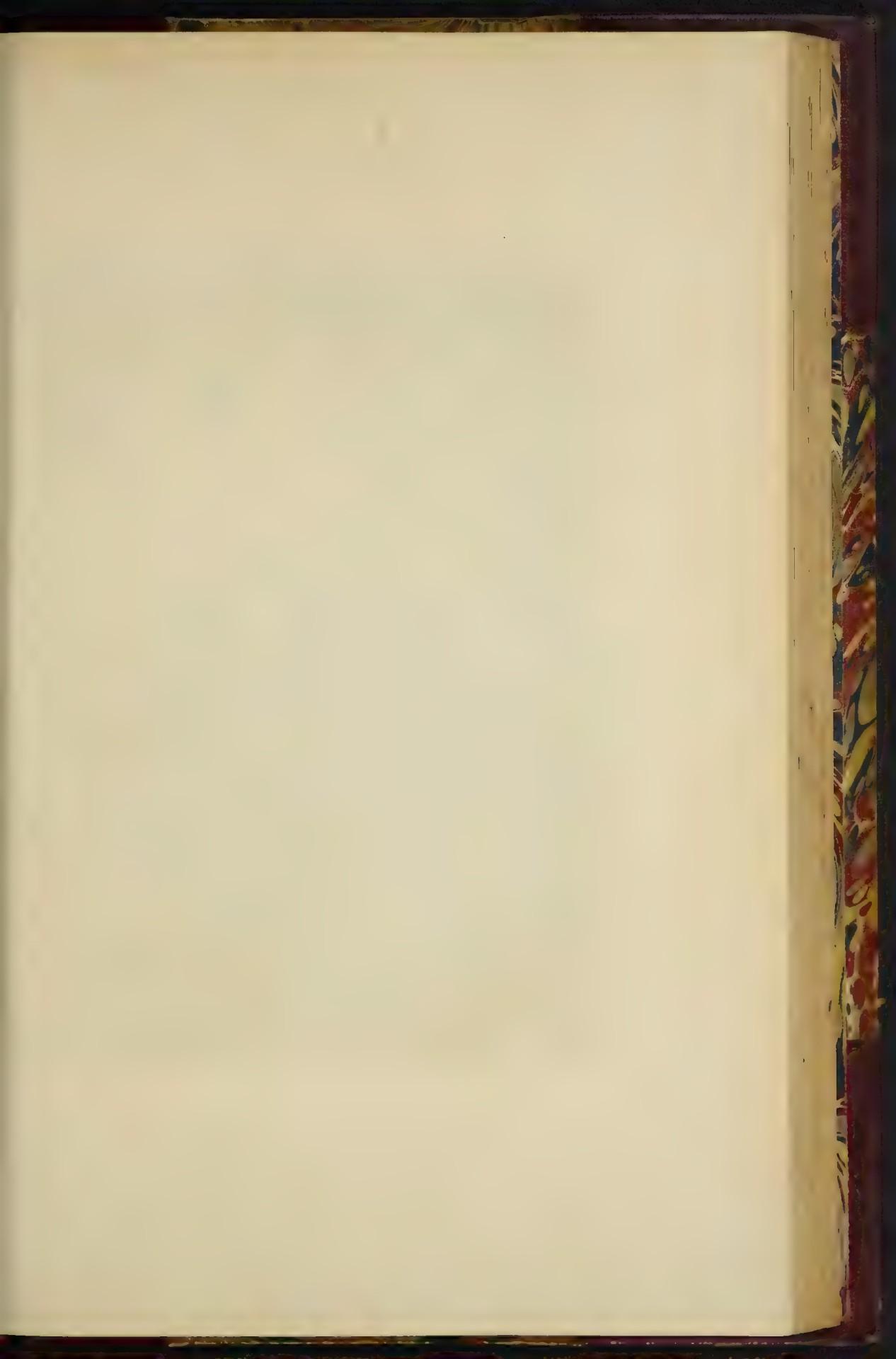




R. S. & Son

Printed by R. S. & Son, Booksellers, 10, Pall Mall, London
Price One Shilling.

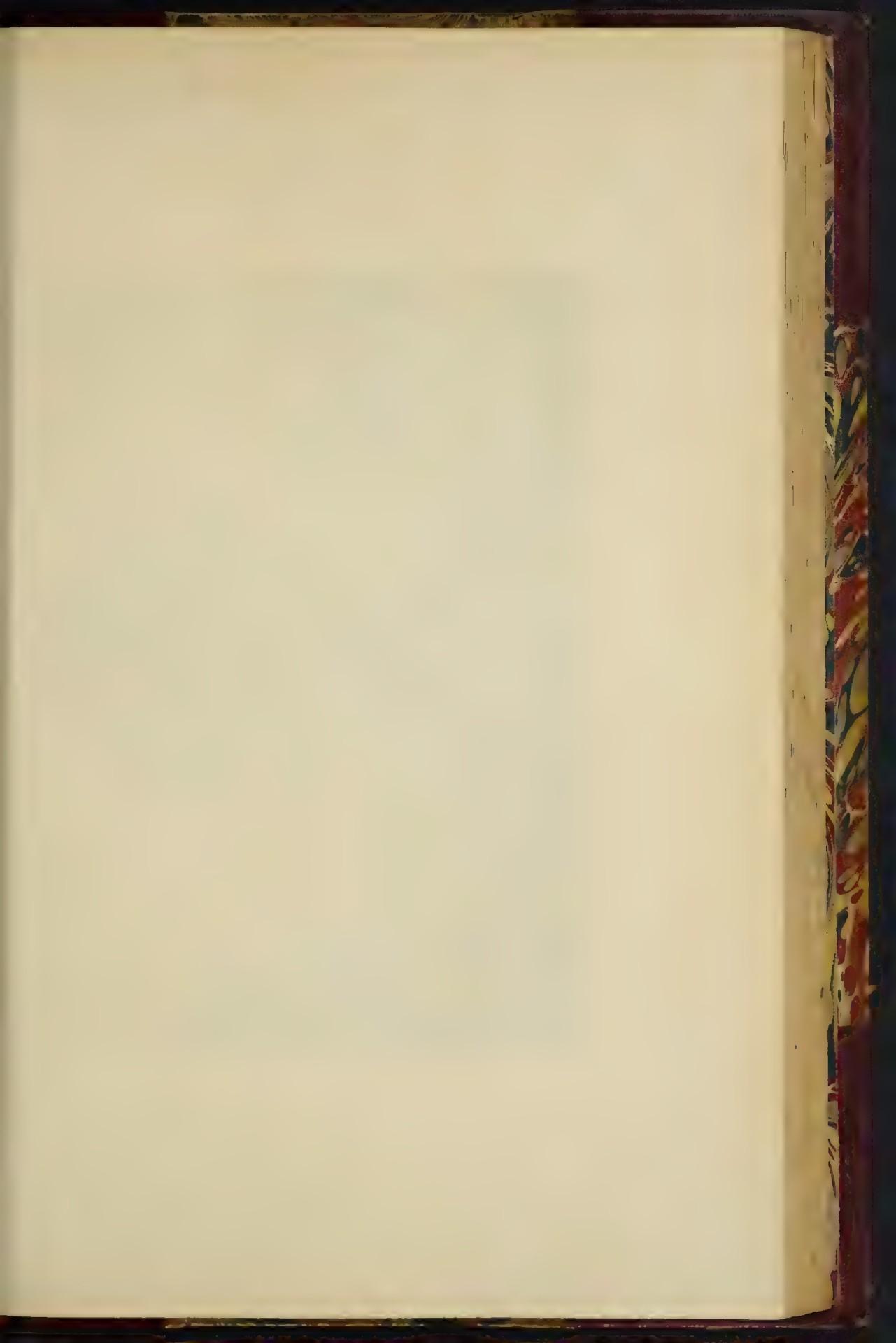




Printed for

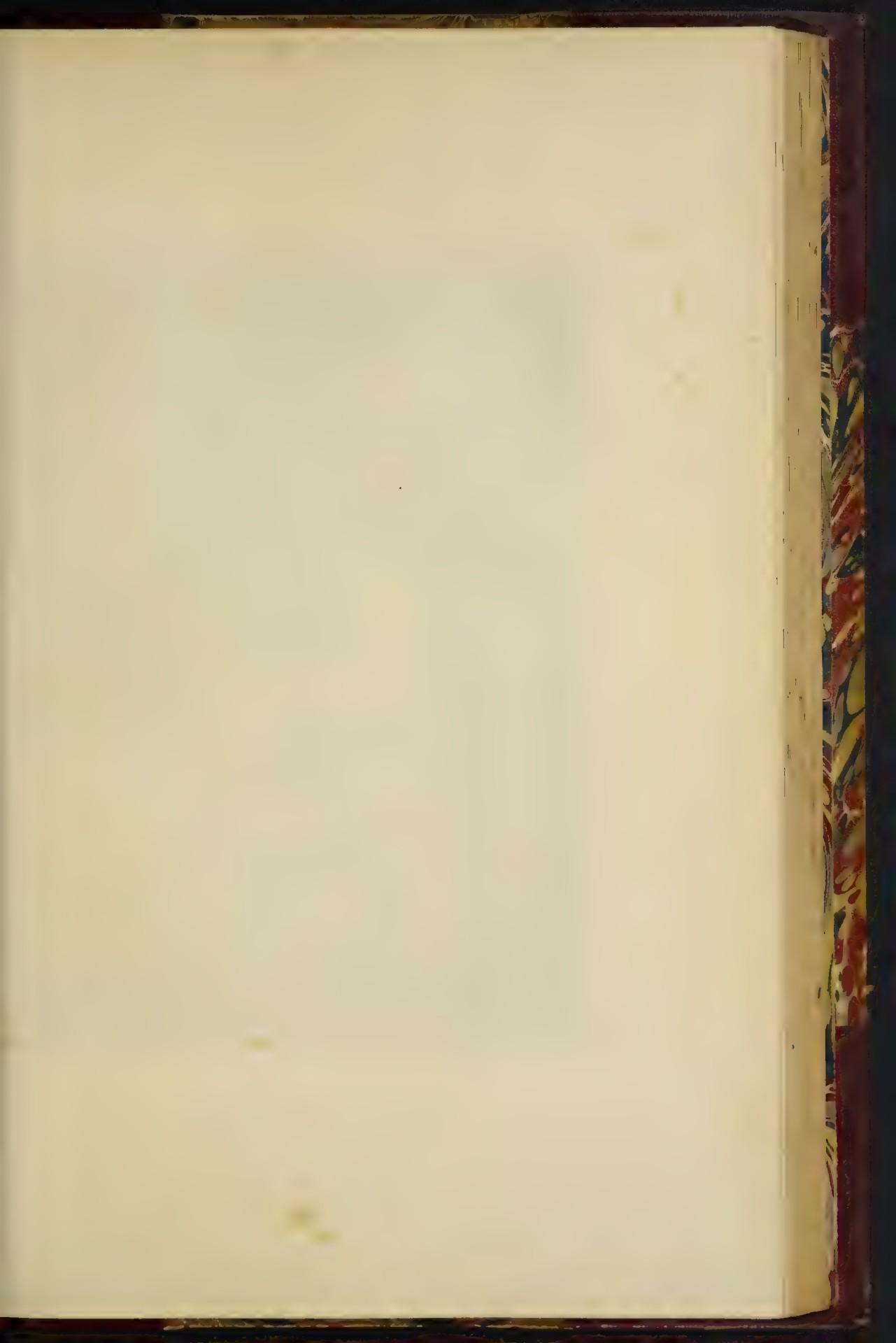
Longman, Rees, Orme, Brown, and Green,
and sold by all the Booksellers throughout the Kingdom.







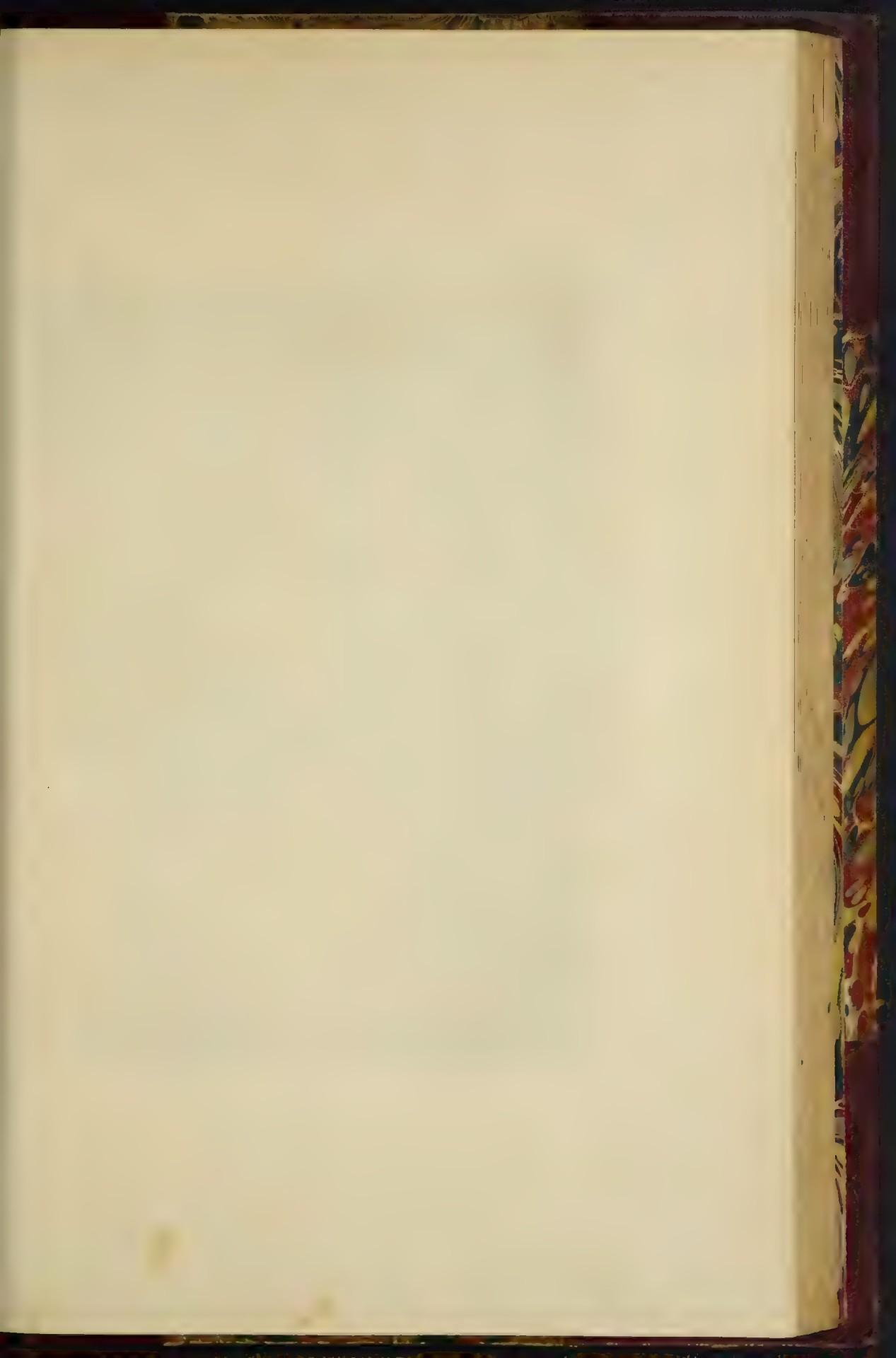
From the original copy given the collection of the Duke of Cleveland.

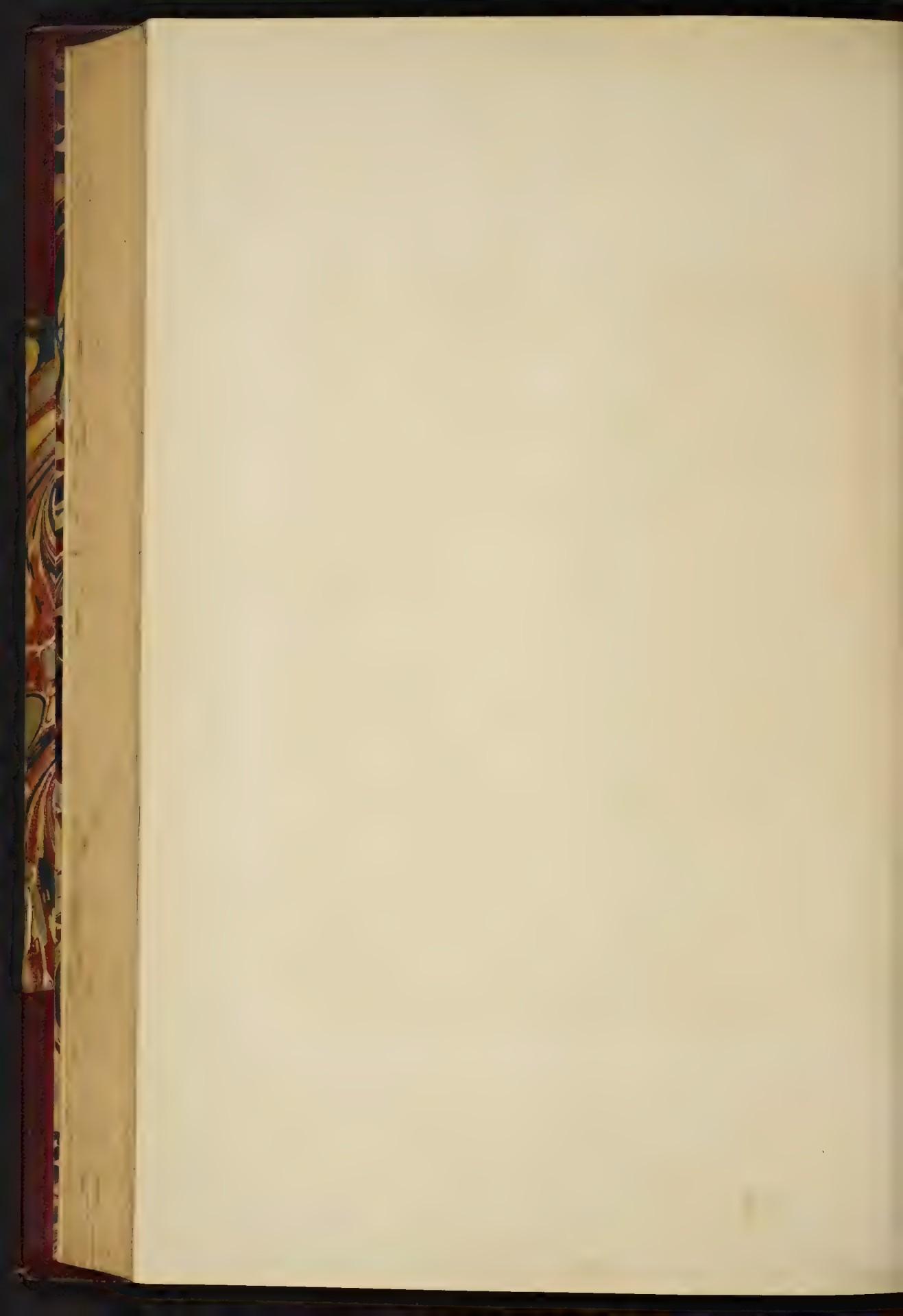


From the first and principal view of the Lake of Geneva.

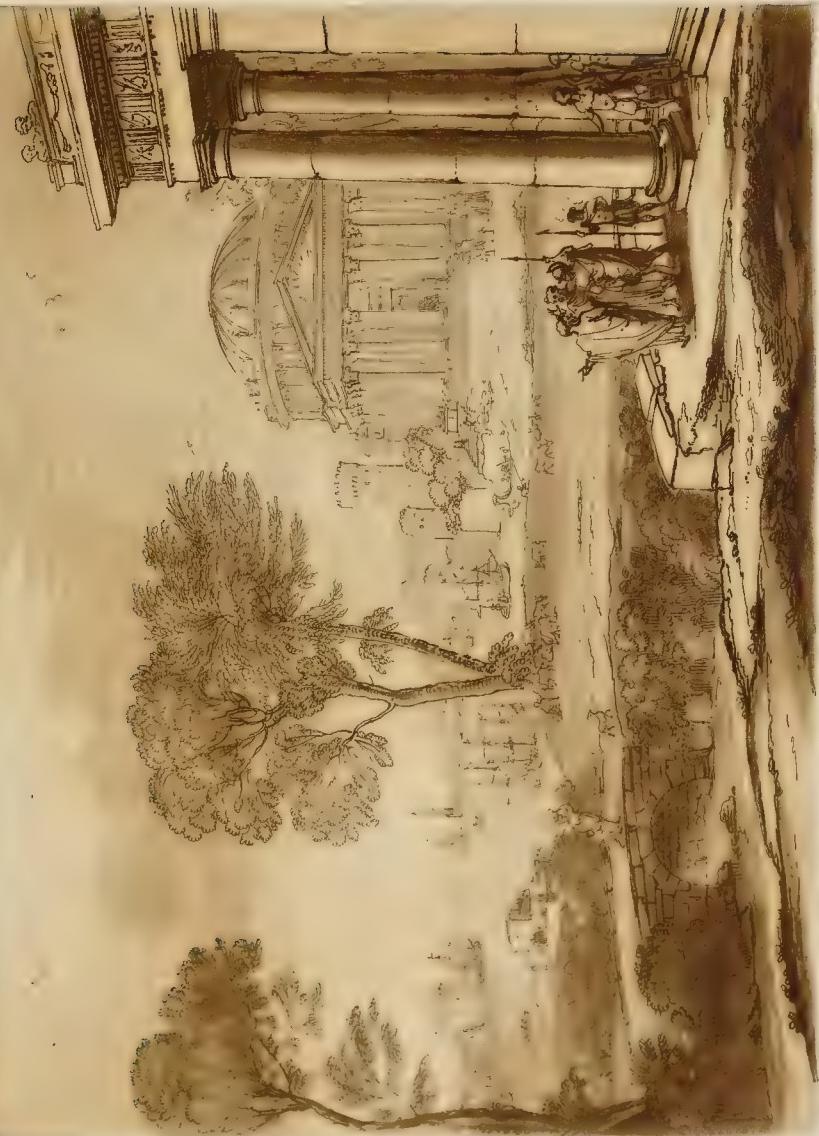
Engraving by J. C. Stadler, and engraved in steel.

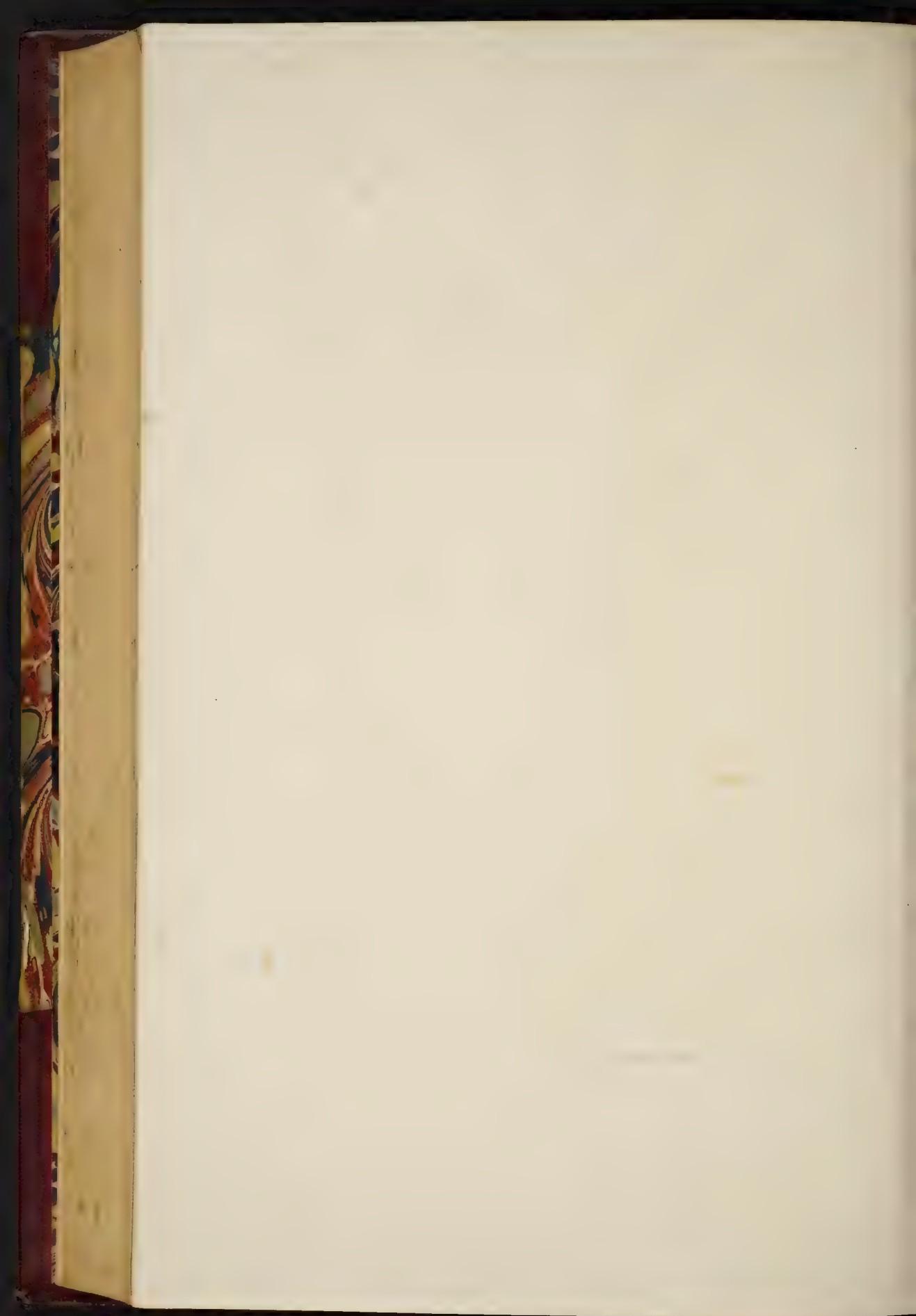


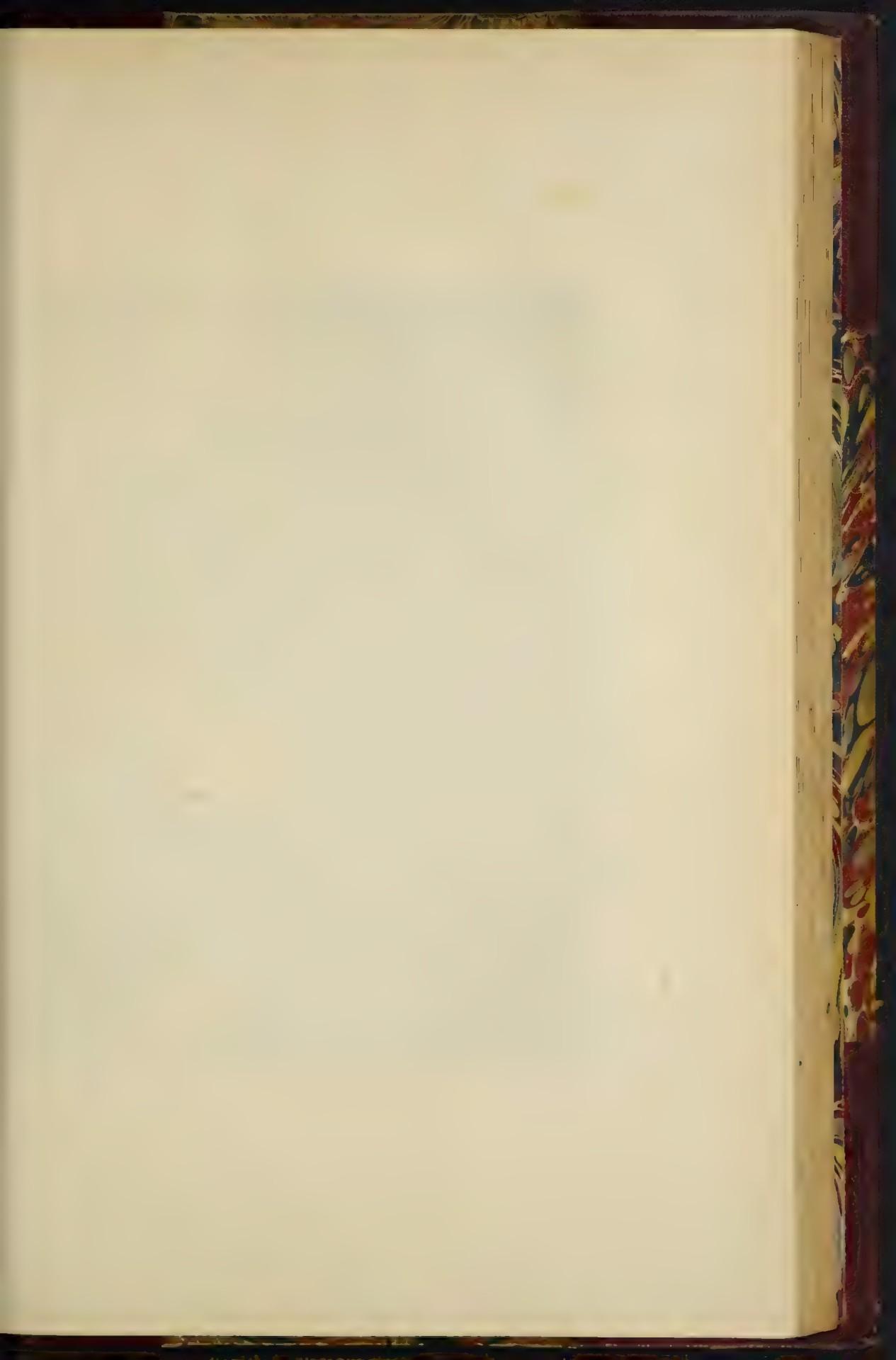




*Presented by John Hartwell Crockett, Esq.
to the Library of the State of Tennessee
in memory of his father, Mr. Crockett, and in the collection of the State of Tennessee*

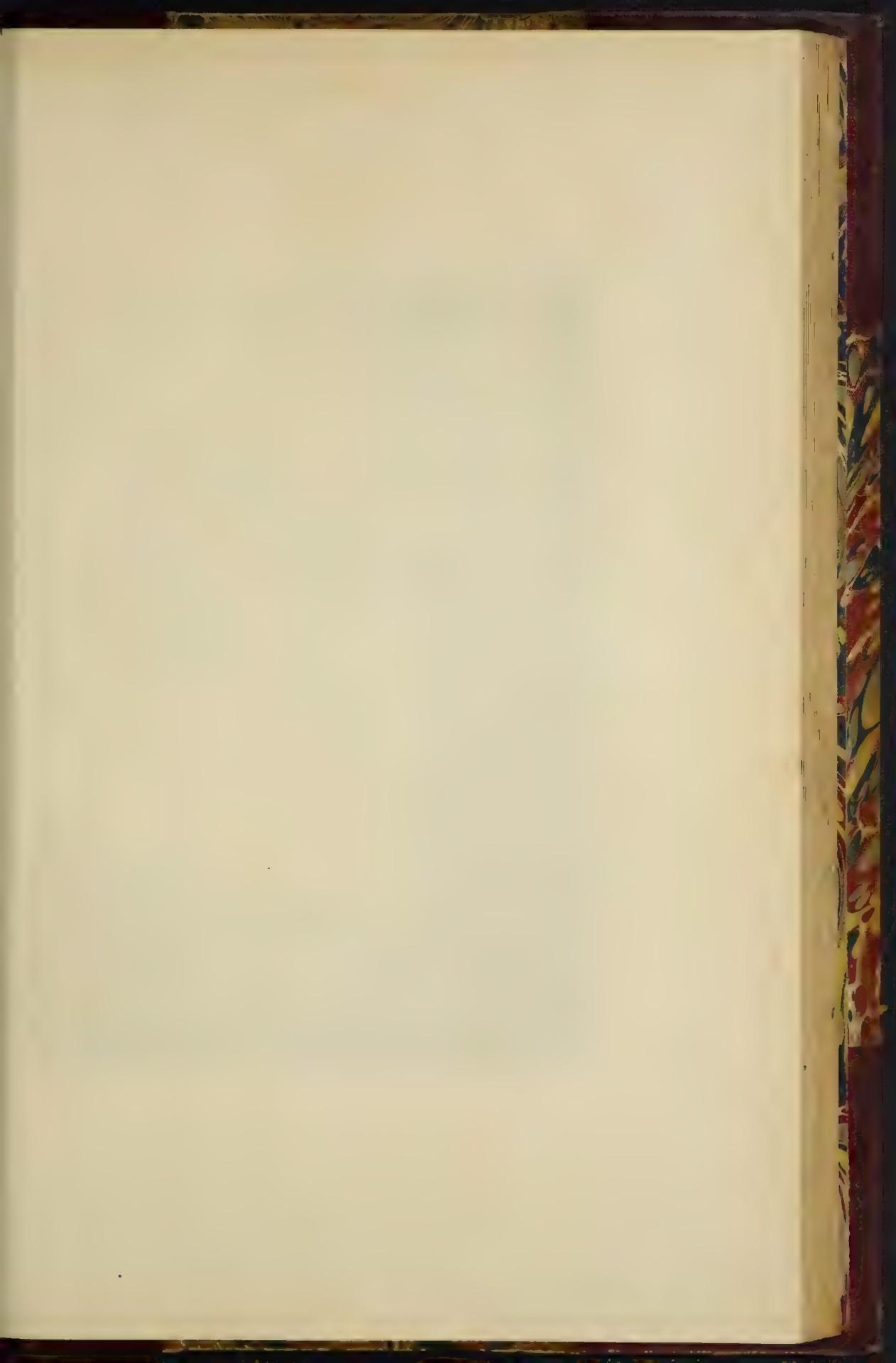


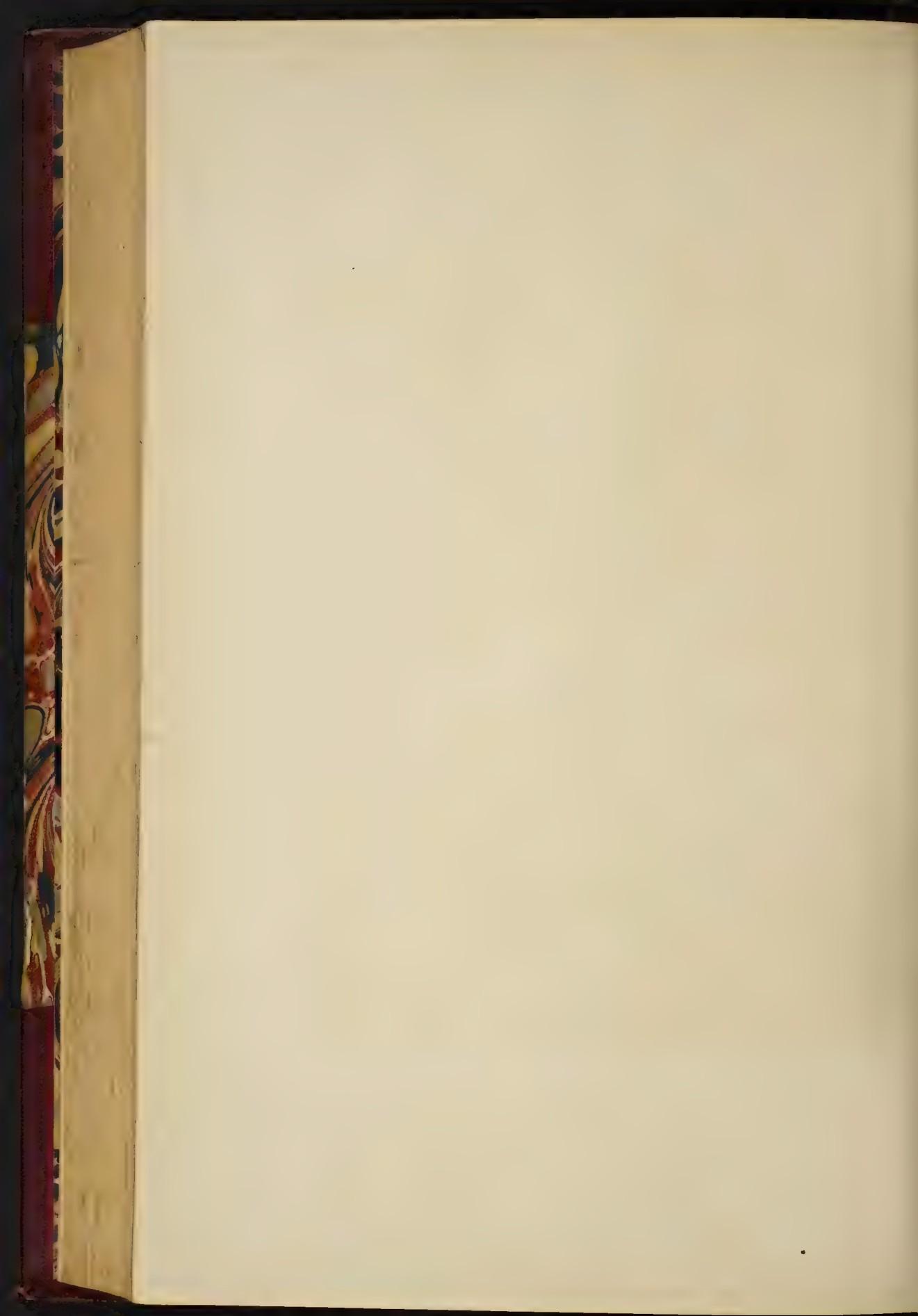




— Collected from the original sketch by Mr. J. G. Chapman
and engraved by Mr. H. C. Moore, after a drawing of the Lake of Geneva



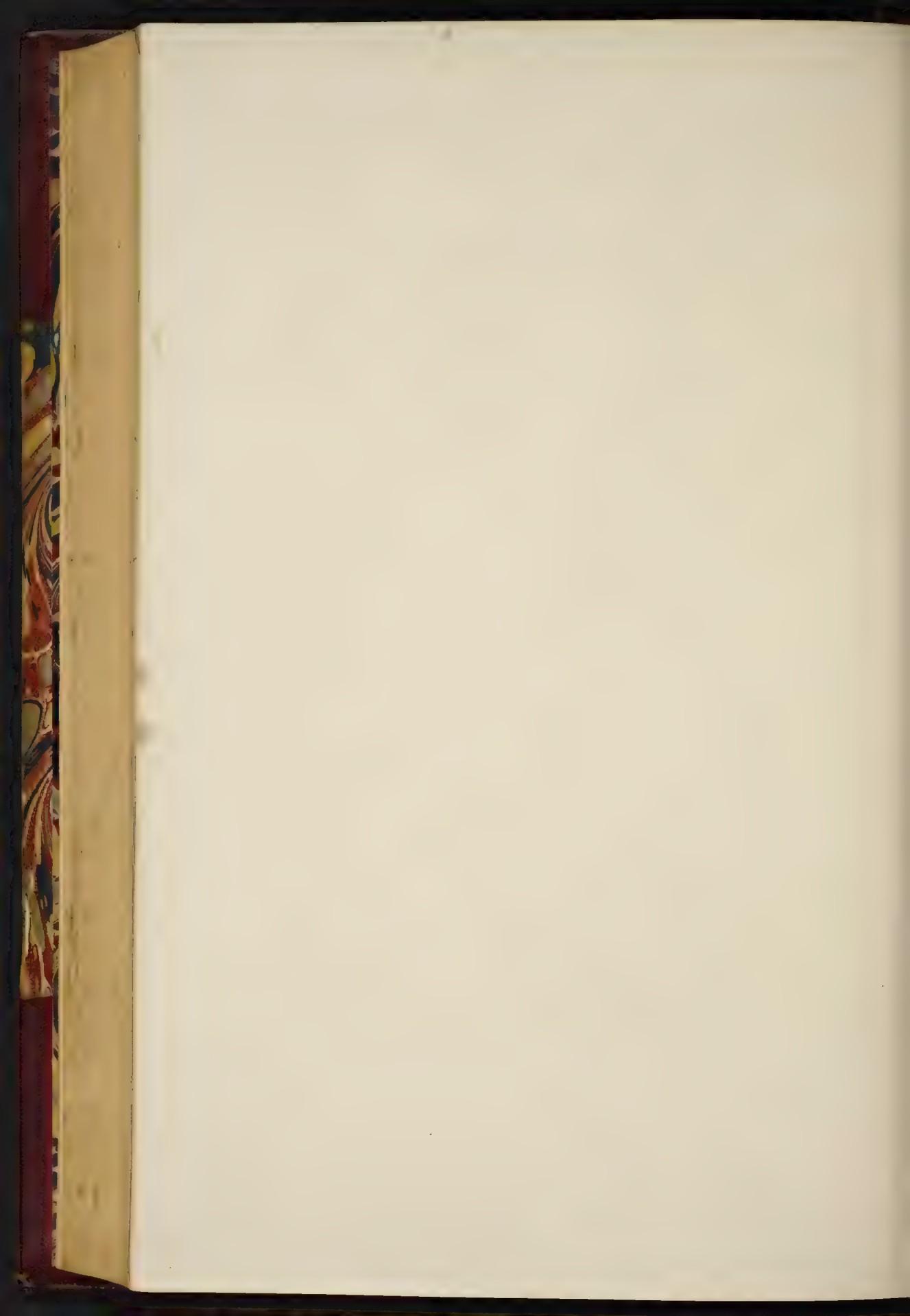


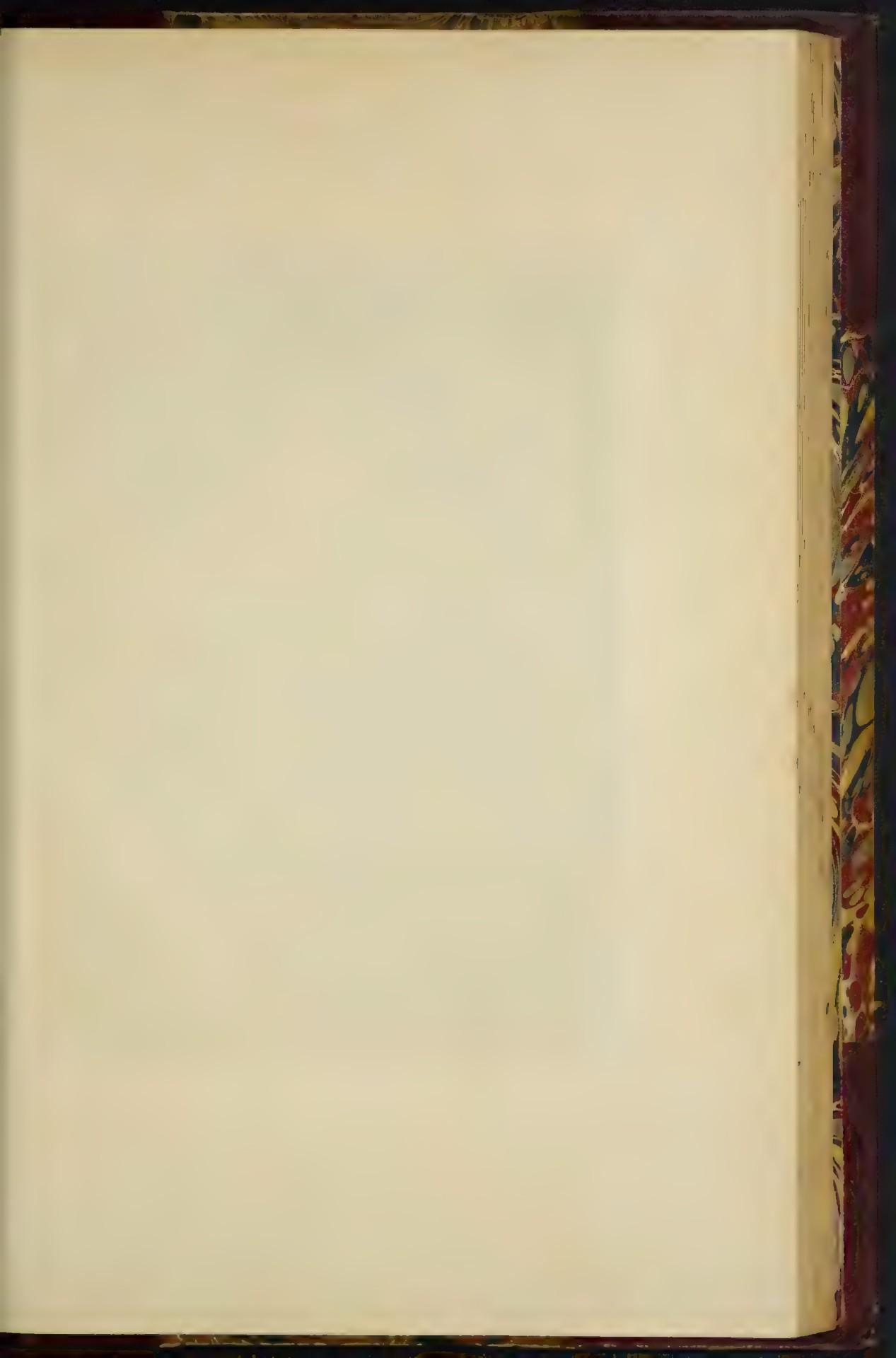




A reading pane.

*London Nov 1st 1799 John Bell engraved by me
from the original drawing in the collection of Mr. Forster.*





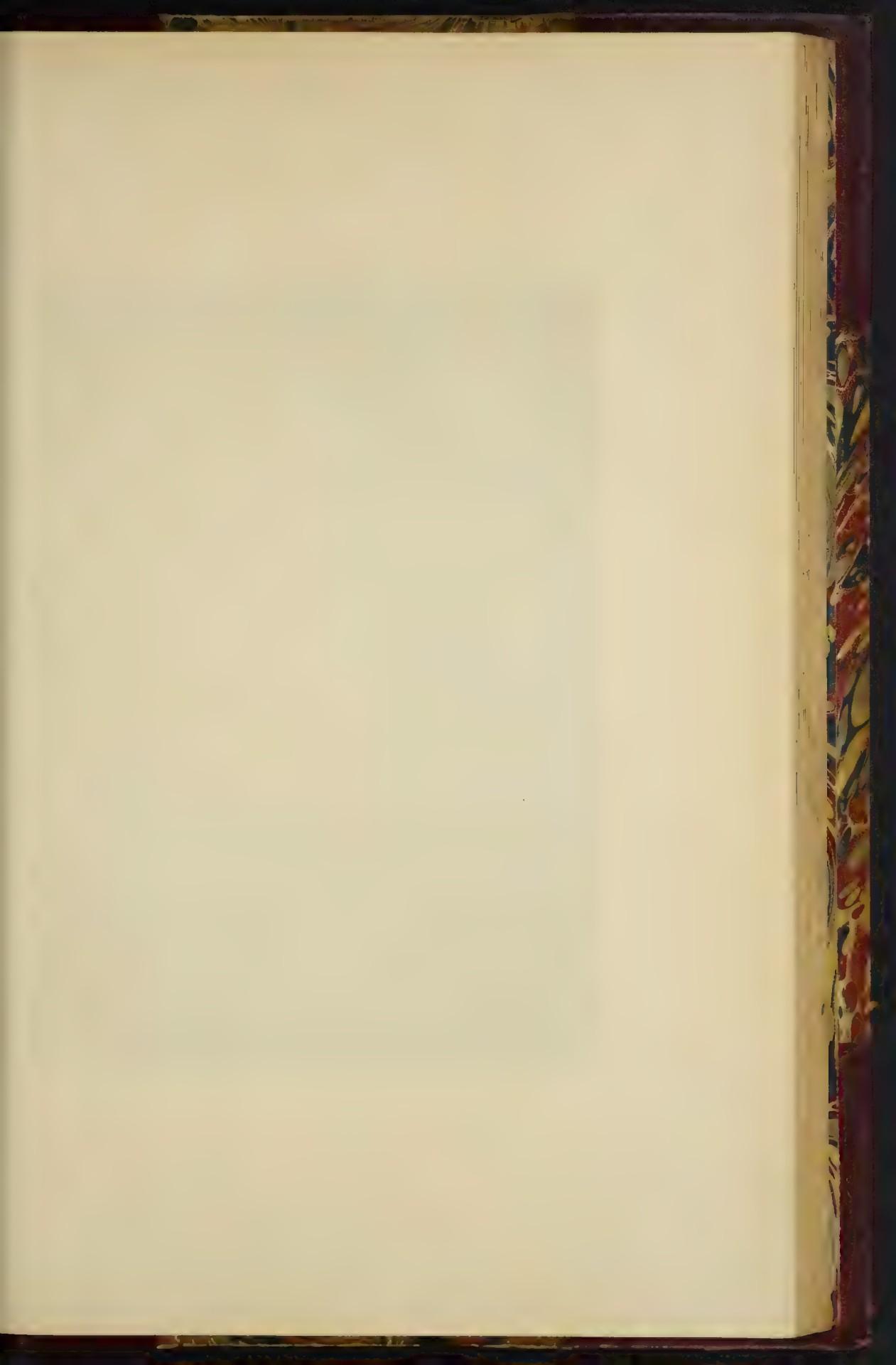


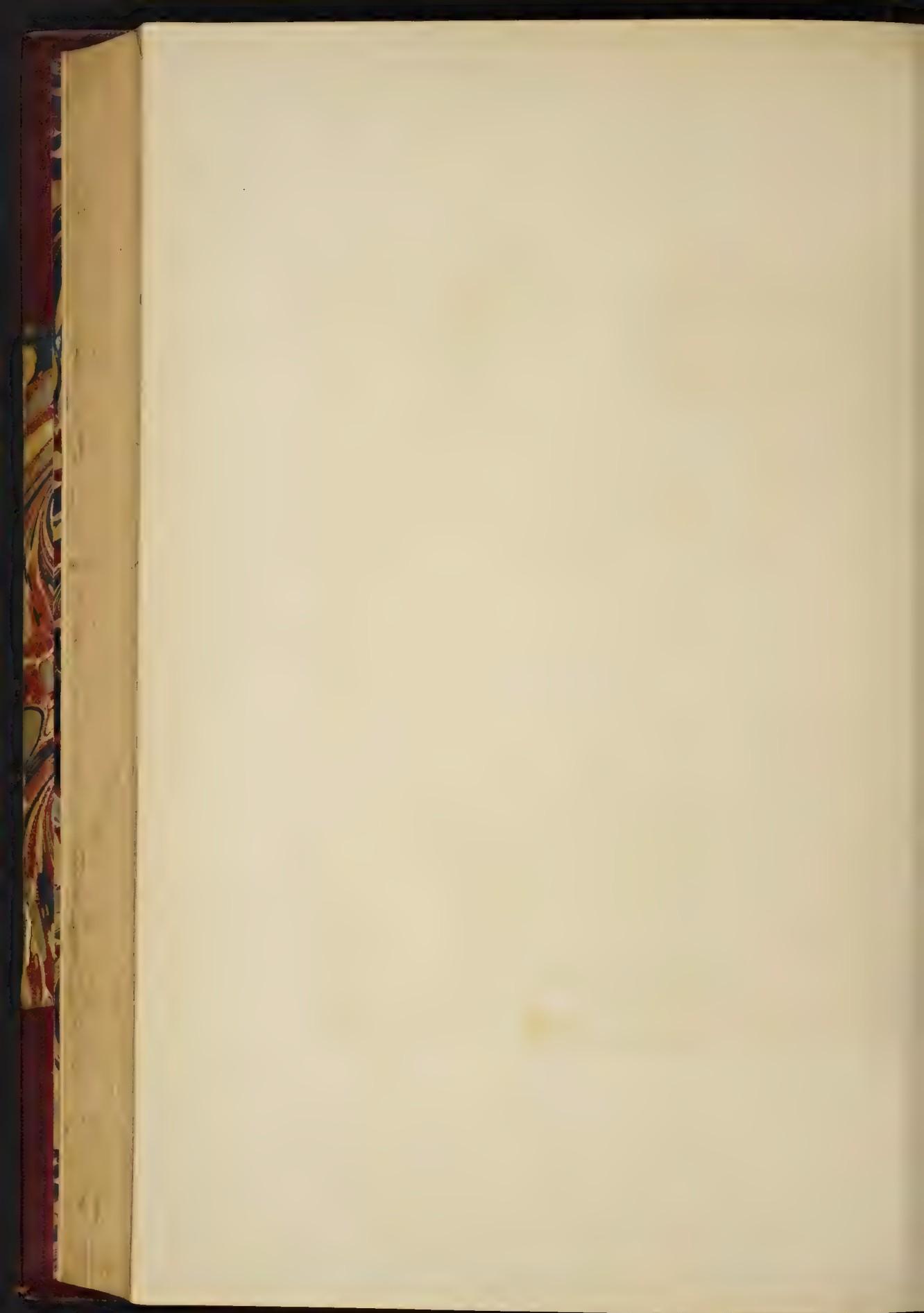
Wu Song

Rebel Army of Liangshan

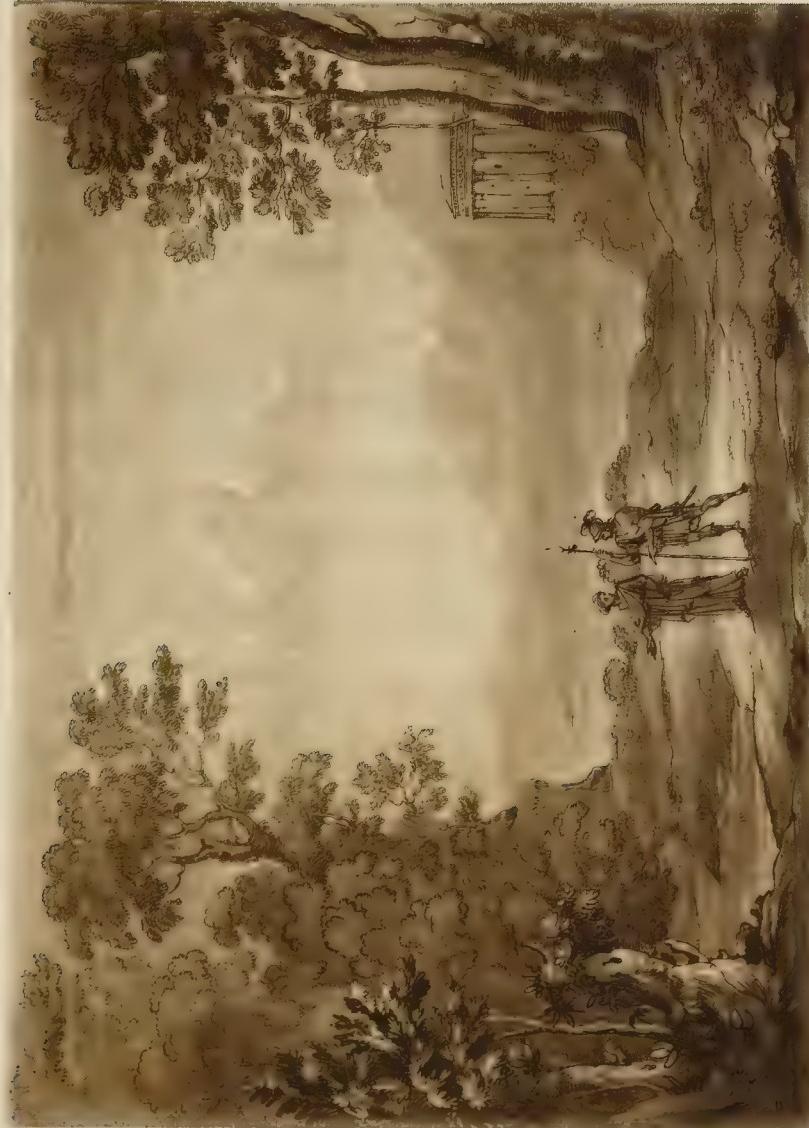
Scaling the cliff

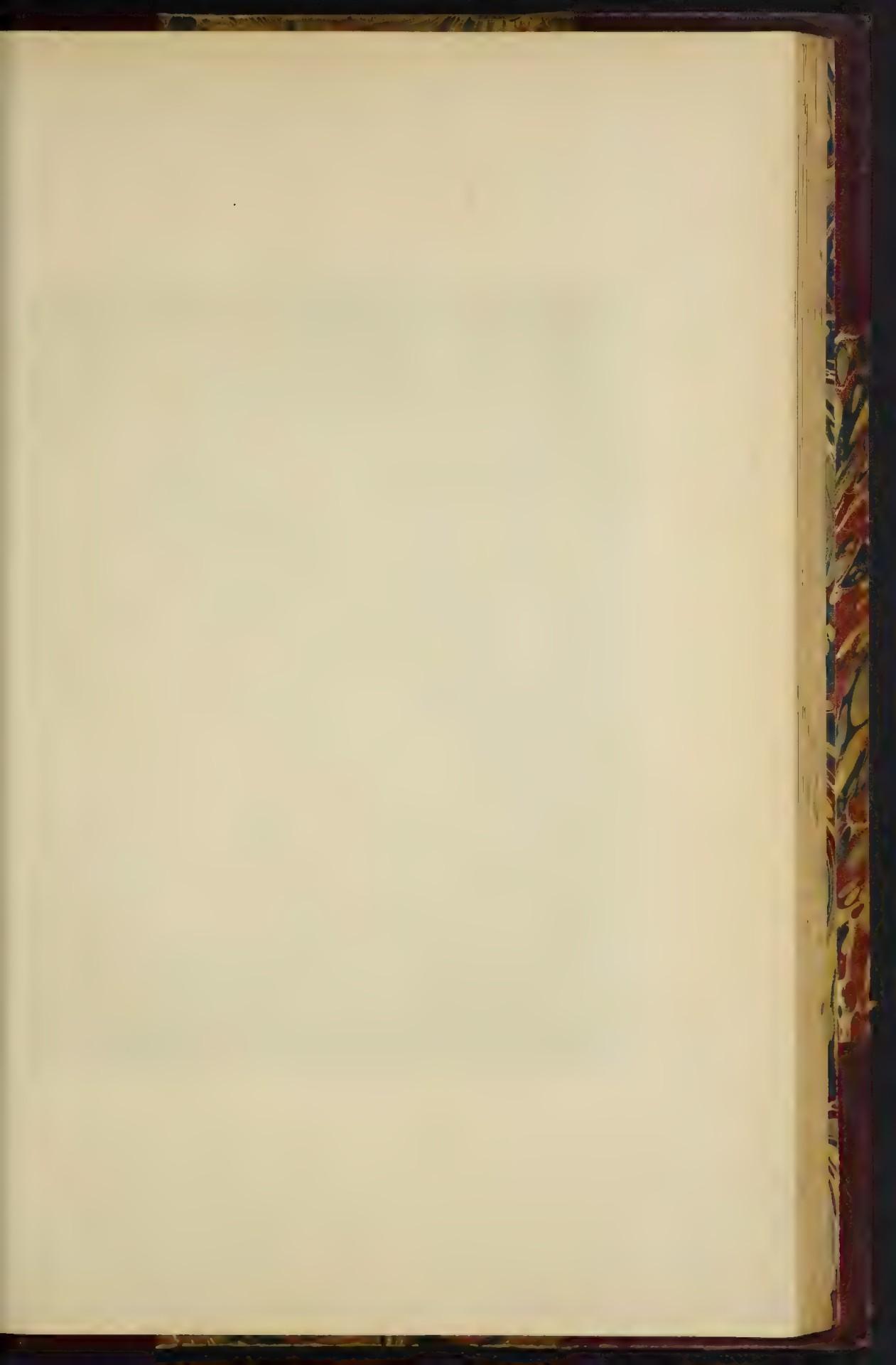
To the original of 1600 AD in the Collection of the Duke of Cleveland





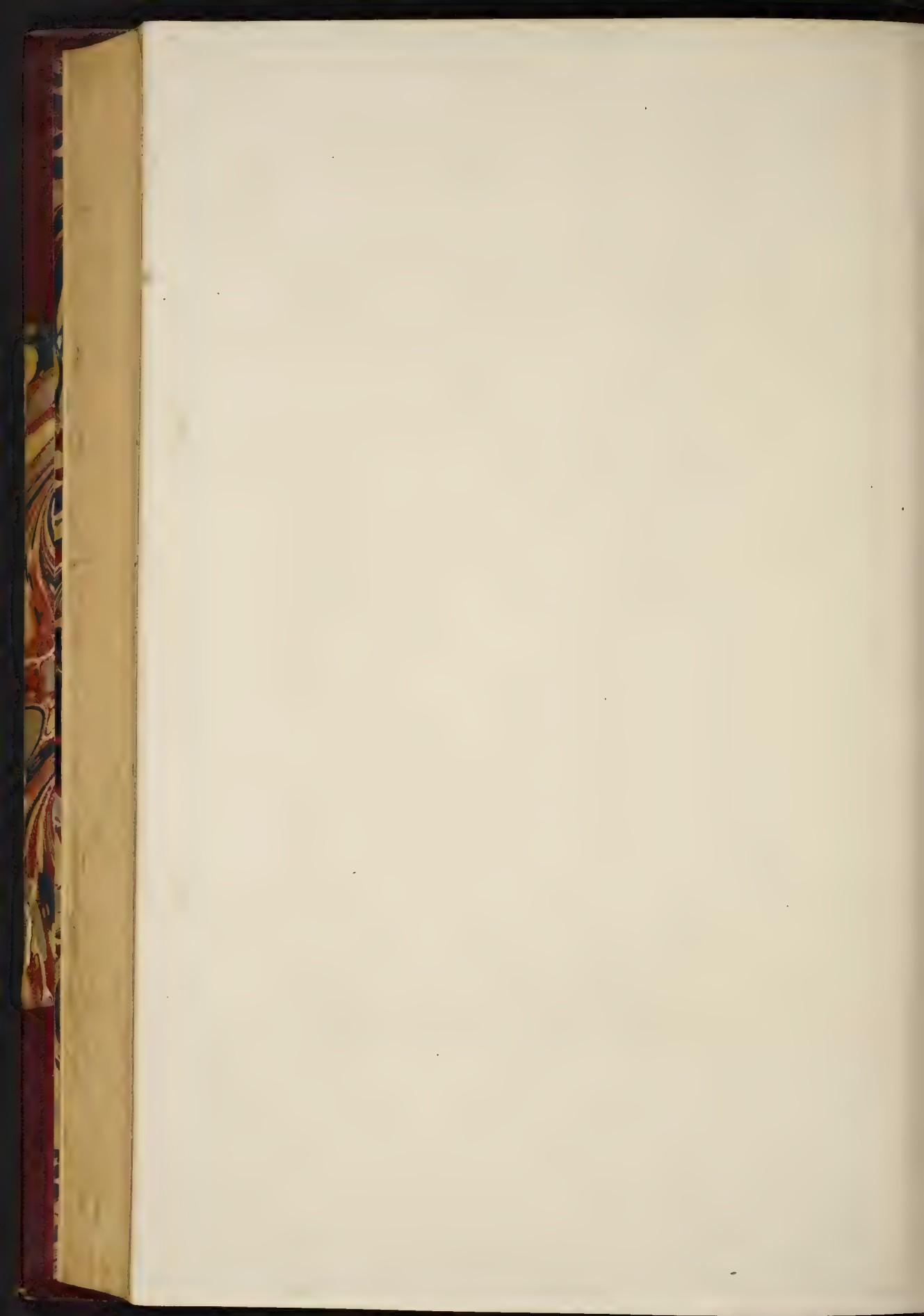
Zuidwijk's Met. 1777. by J. S. G. de Geer et sonne Augsbourg
In den drie Tijden. 1774. en daer in den drie Tijden of Cervinina
A. 1775.

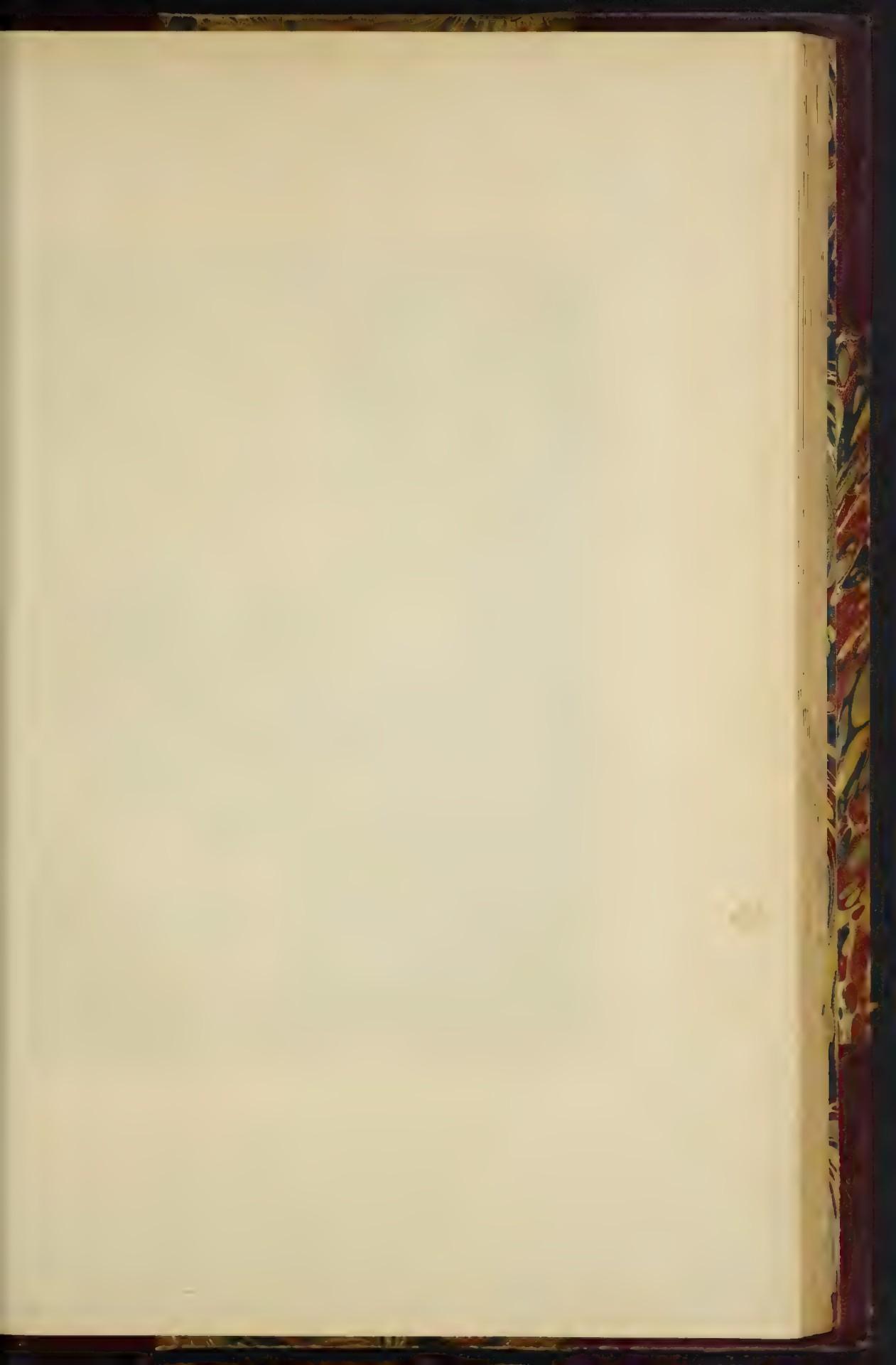






— by the first Mr. French, in the collection of the Duke of Cleveland —



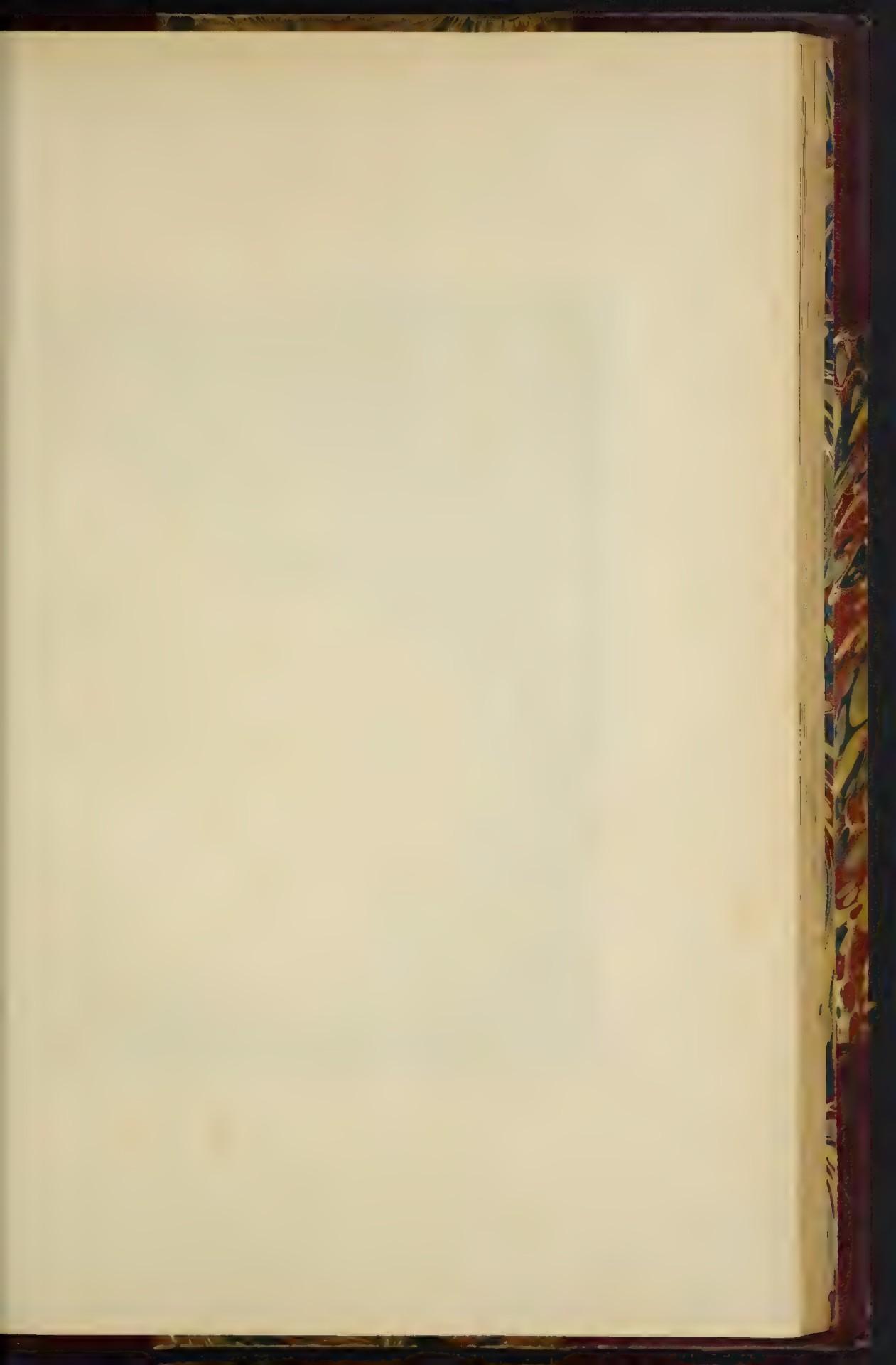


A certain year

Baron van der Leyden printed monogram

in the year 1712 and 1713 in the collection of the Duke of Cleveland

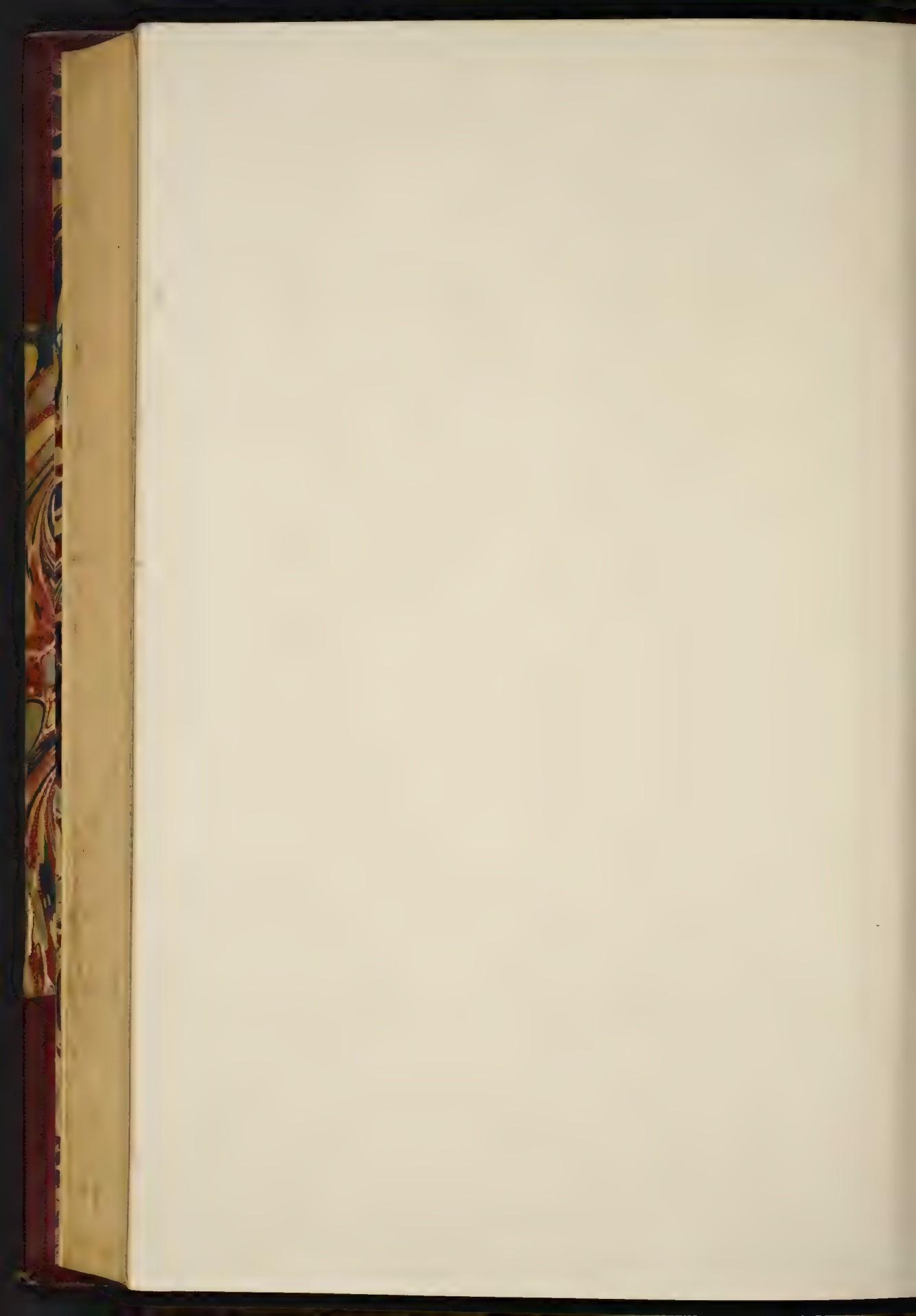


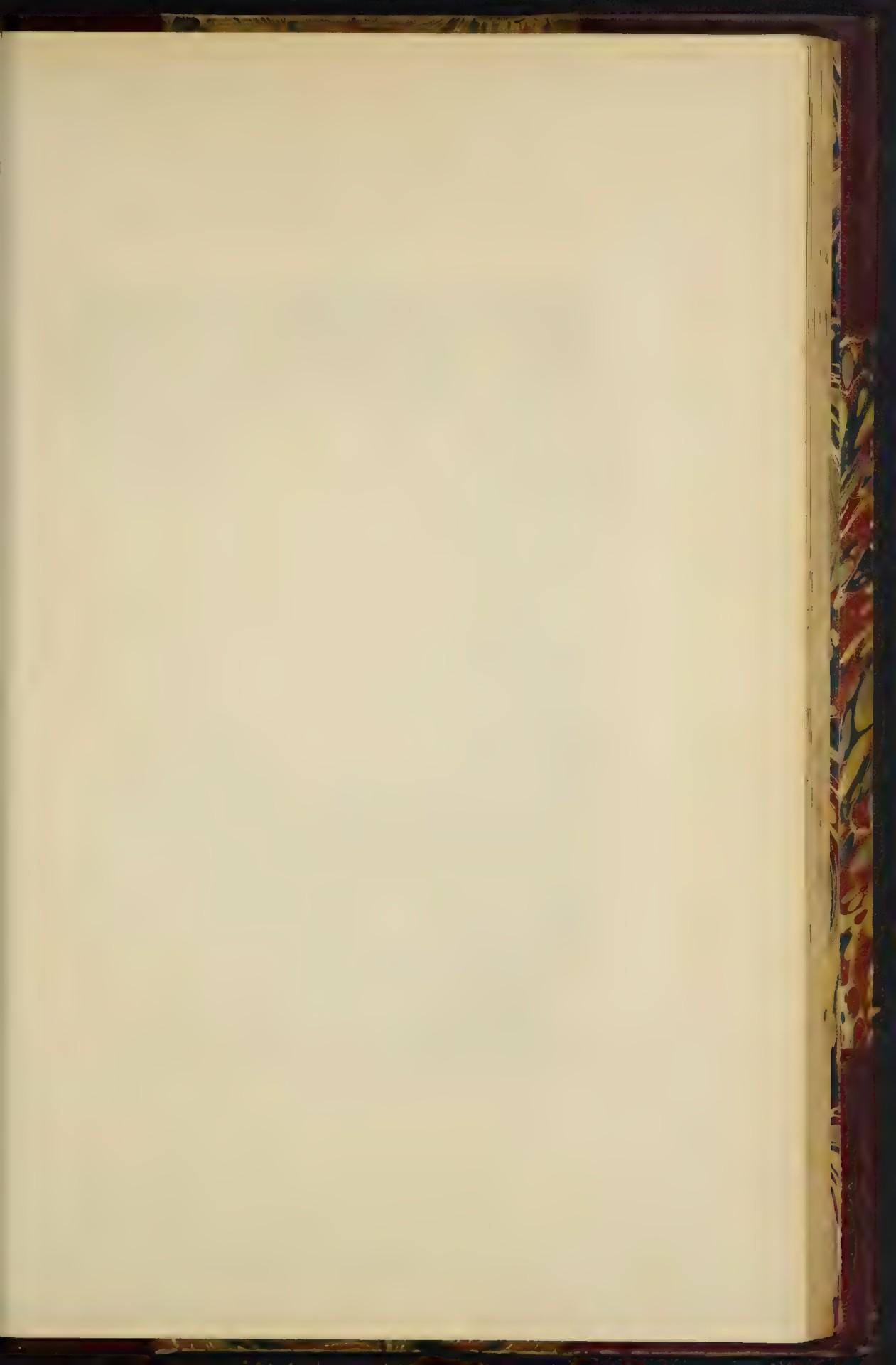




*Richard Maris' copy of John Rylands' manuscript Bequeath,
from the Original of Liverpool in the Collection of the Duke of Cleveland.*

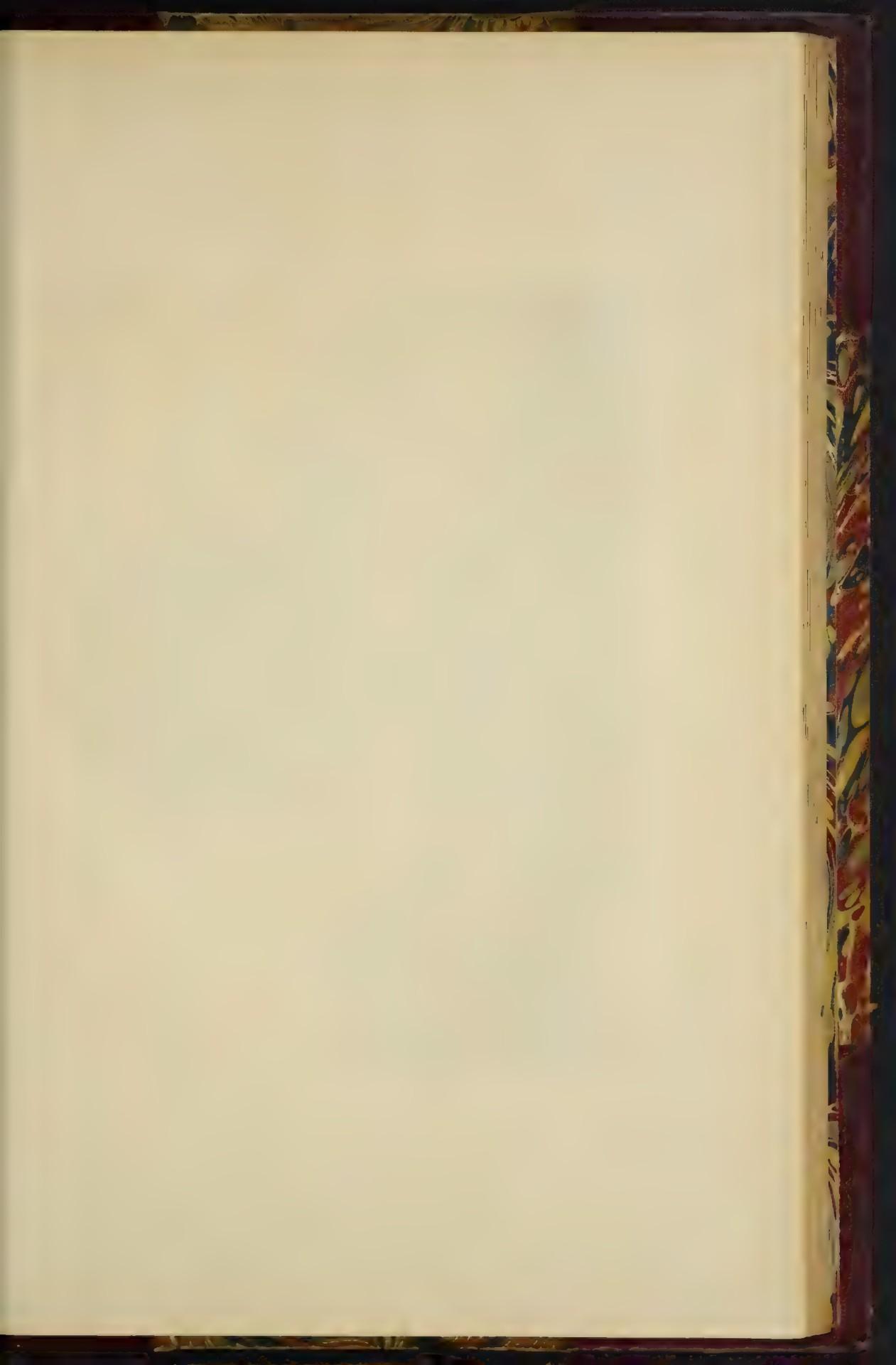
— R. carbon print.





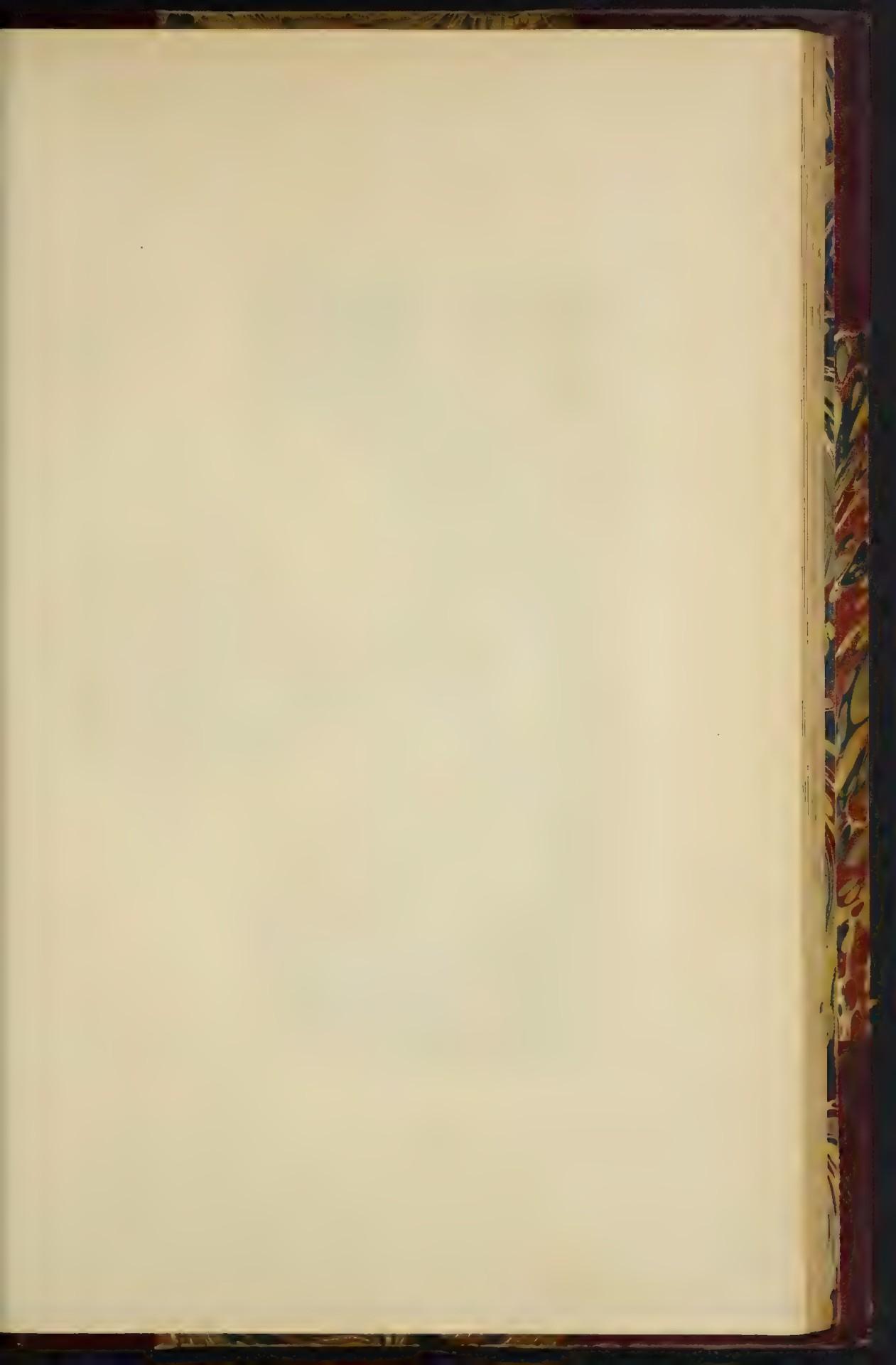


— *Anterior* — *Posterior* — *Left* — *Right* — *Upward* — *Downward* — *Front* — *Back* — *Inner* — *Outer* — *Superior* — *Inferior* — *Medial* — *Lateral* — *Proximal* — *Distal* — *Central* — *Peripheral* — *Superficial* — *Deep* — *Superior* — *Inferior* — *Posterior* — *Anterior* — *Left* — *Right* — *Upward* — *Downward* — *Front* — *Back* — *Inner* — *Outer* — *Superior* — *Inferior* — *Medial* — *Lateral* — *Proximal* — *Distal* — *Central* — *Peripheral* — *Superficial* — *Deep*



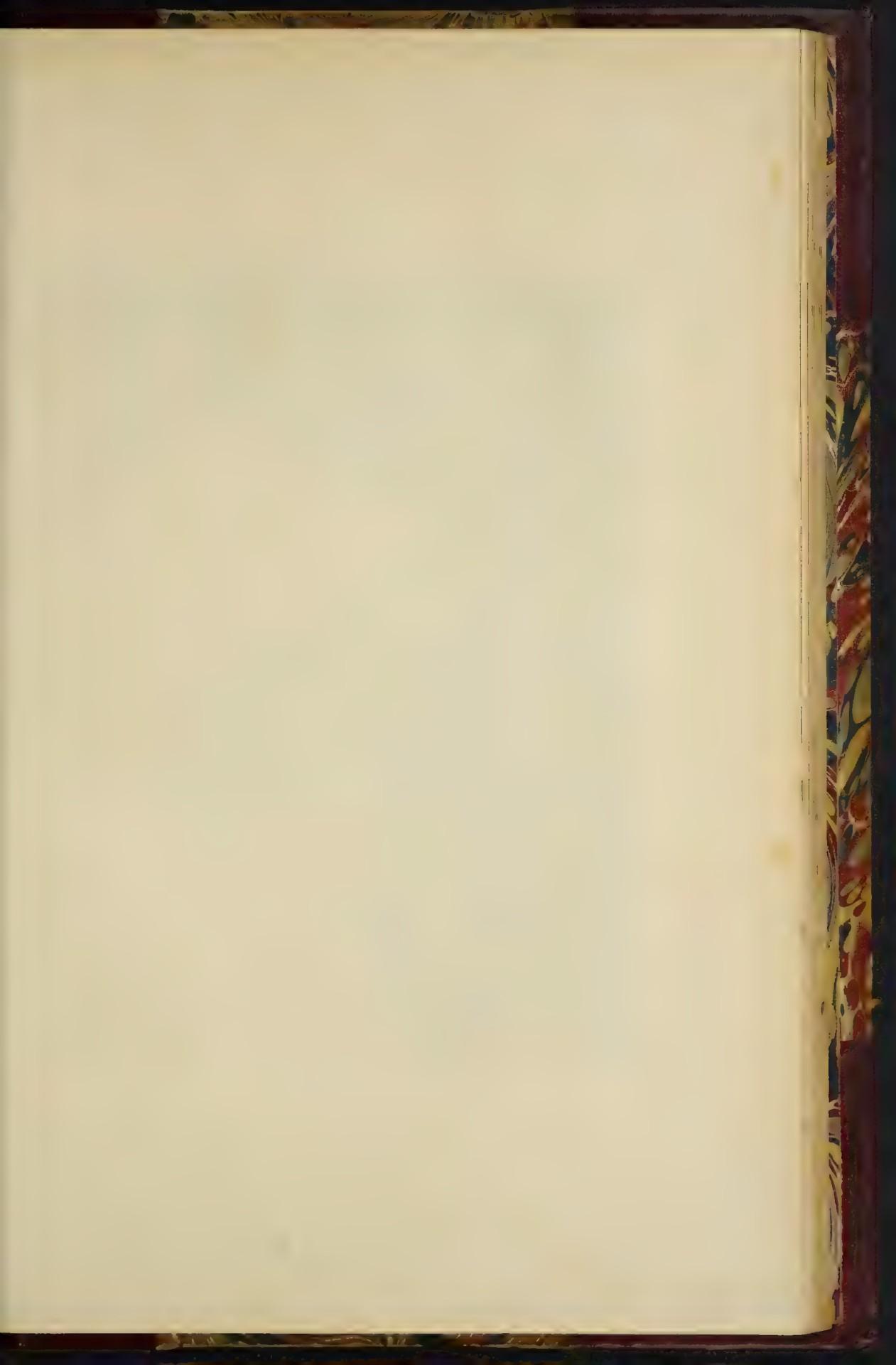


From Dr. George Green's
Journal of Travelling on the Collection of the Lake of Geneva.
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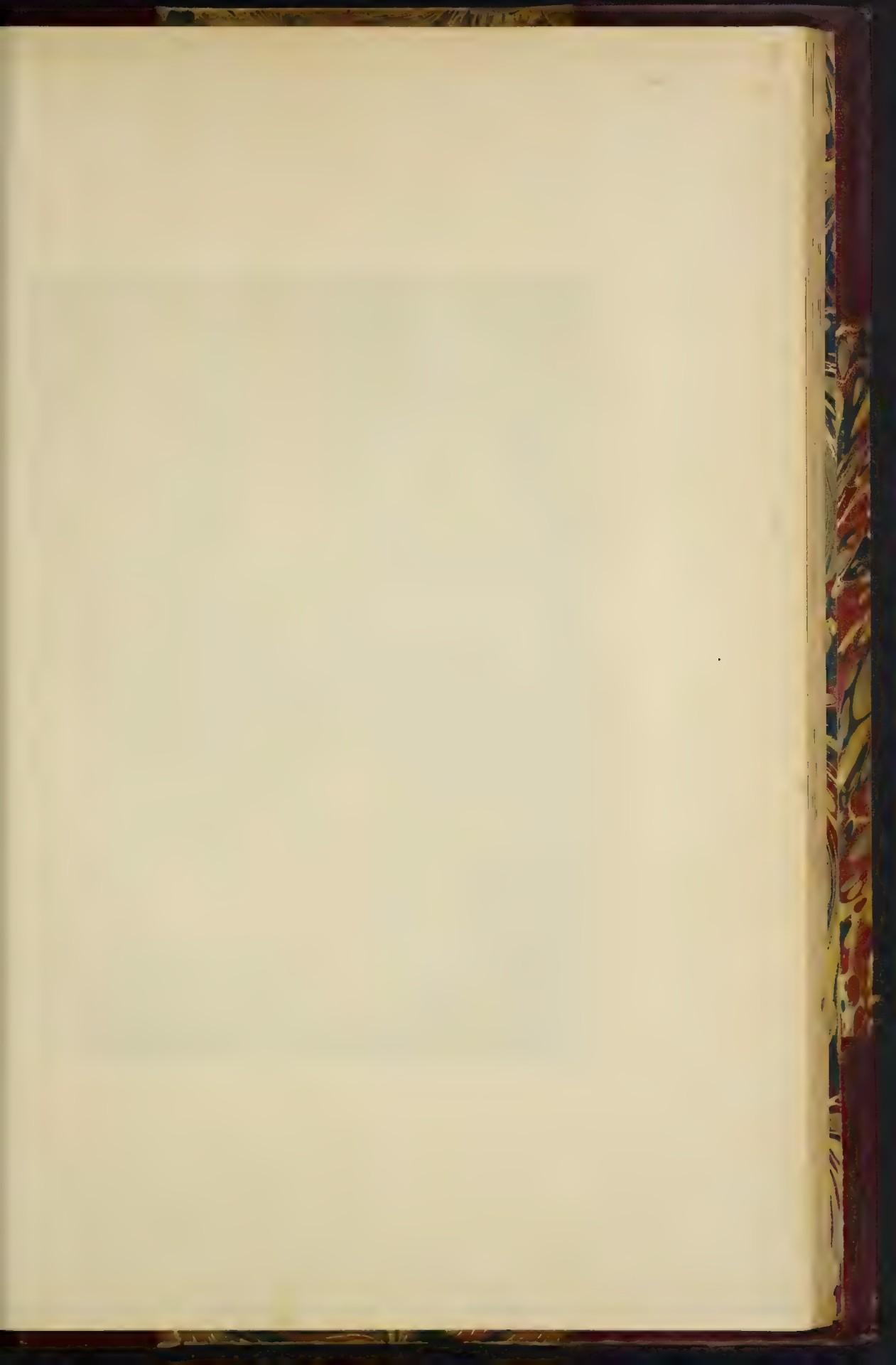
A. 15th cent.
From the *Chronicle of Henry VIII* in the Library of the Duke of Devonshire.





— A garden scene.
Engraving No. 711 from the British Museum's *Album*.
From the *Report of the Royal Commission on the Collection of the Duke of Devonshire*.

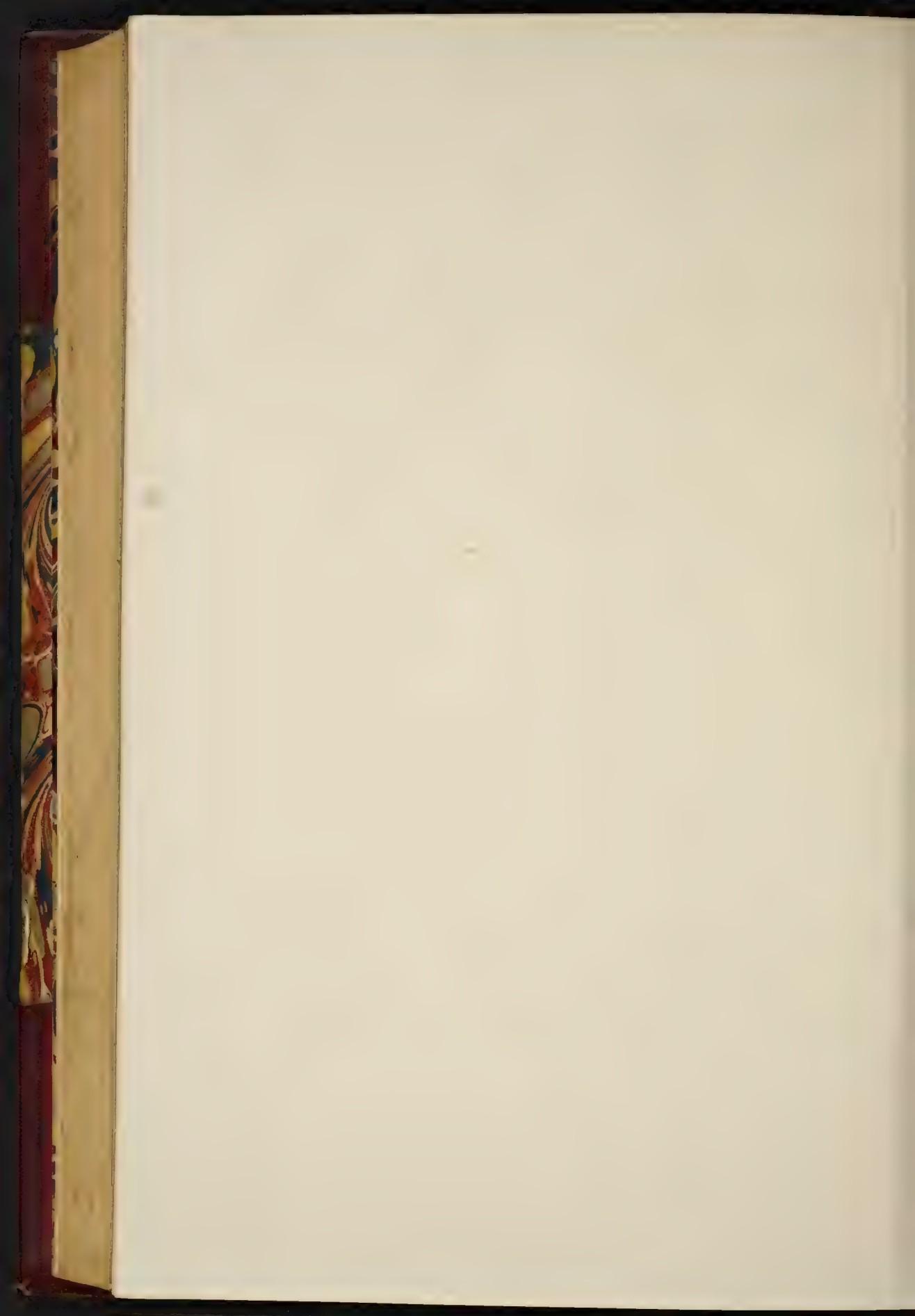
1700

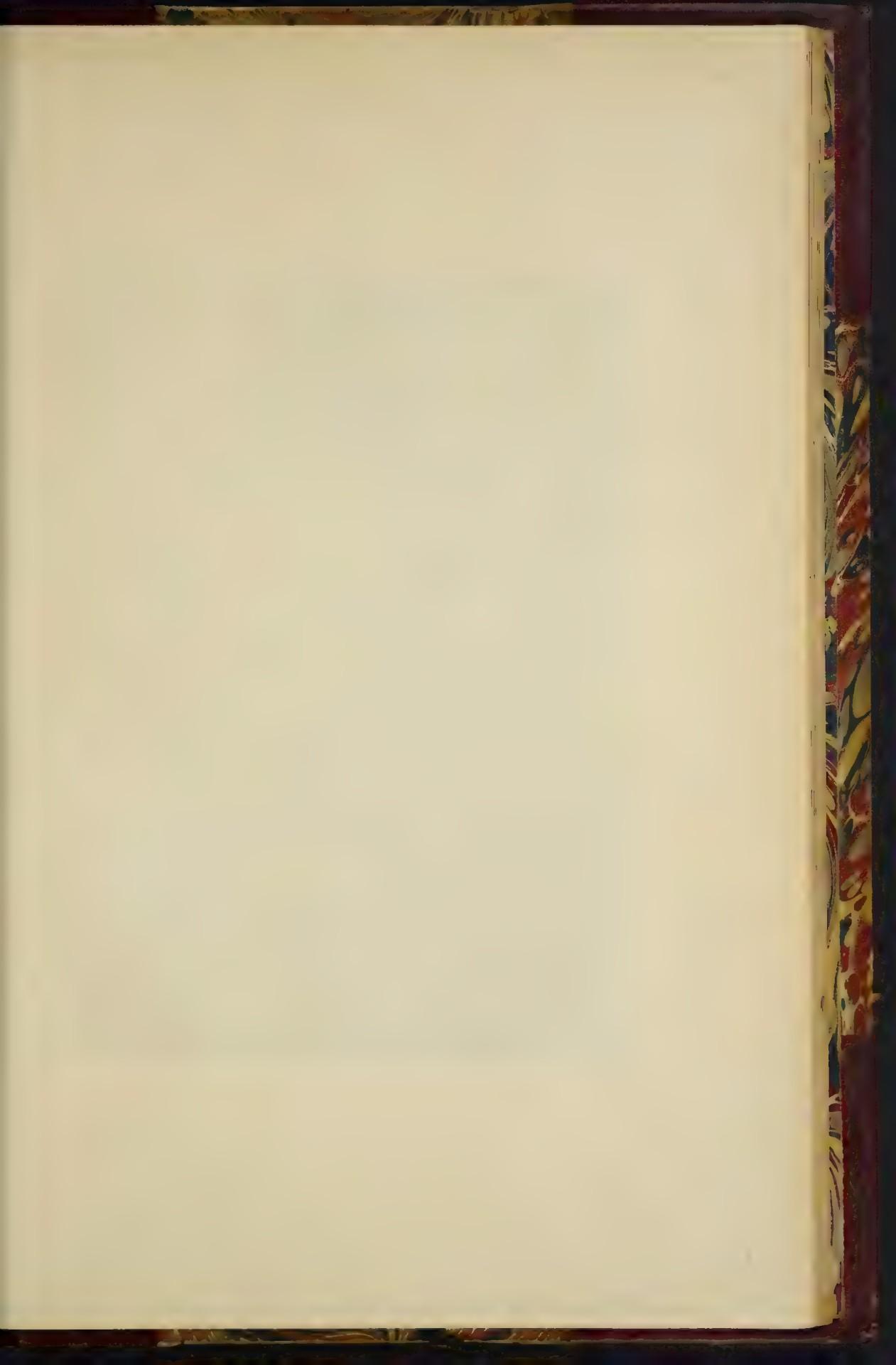


and part

of the Collection of the Duke of Cleveland.





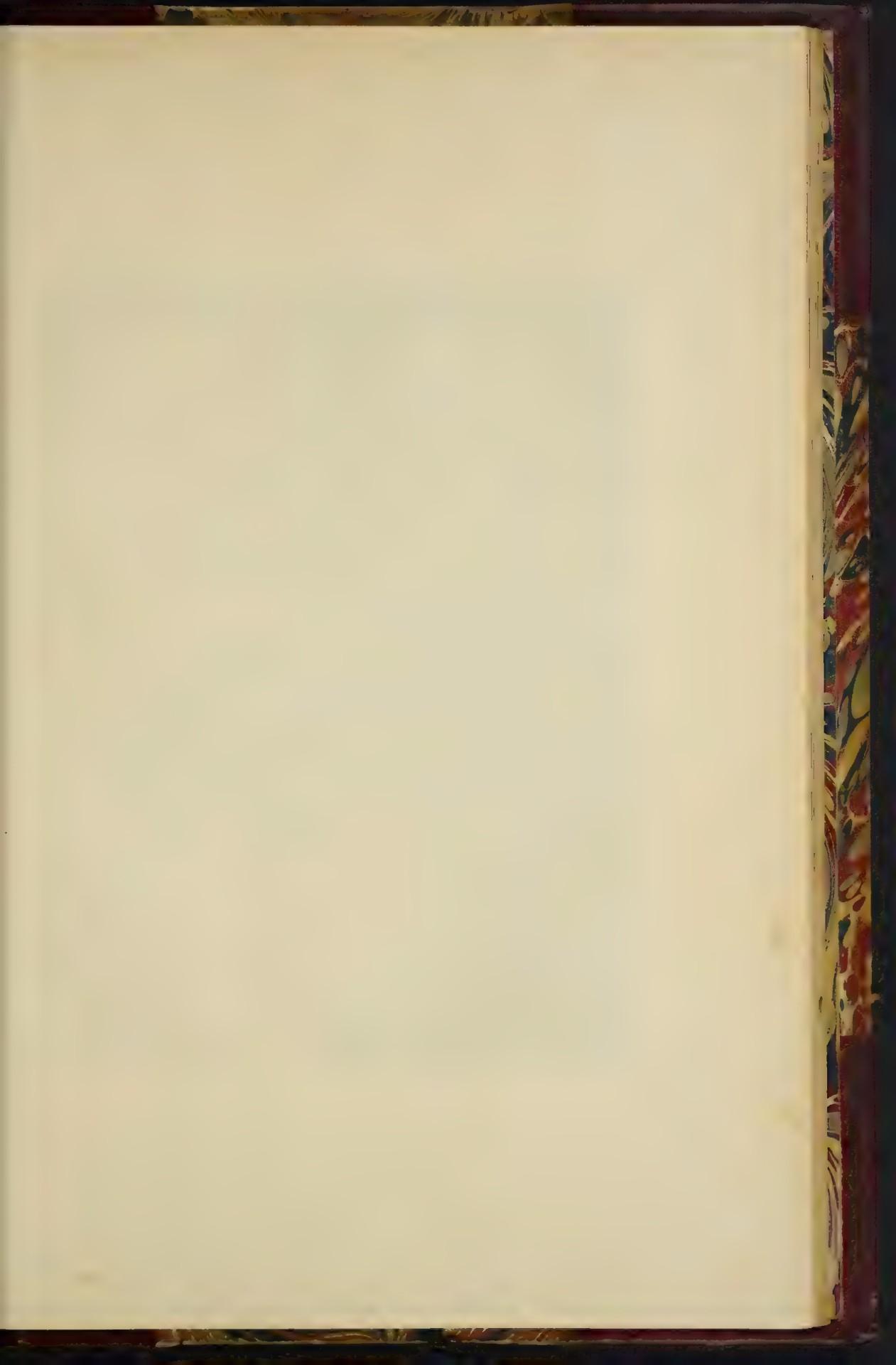




KELLY'S MUSEUM

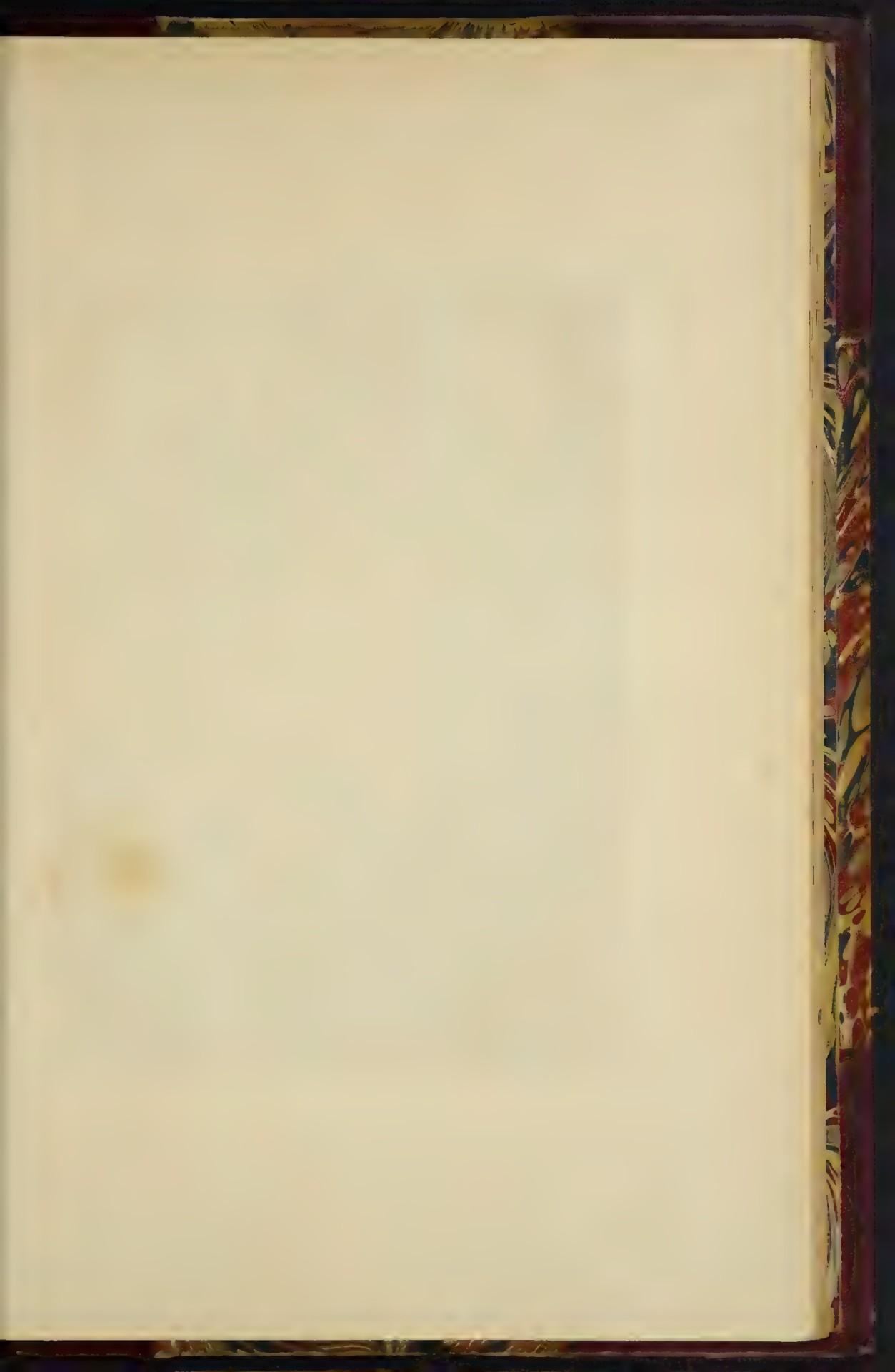
160 JOURNAL OF CLIMATE

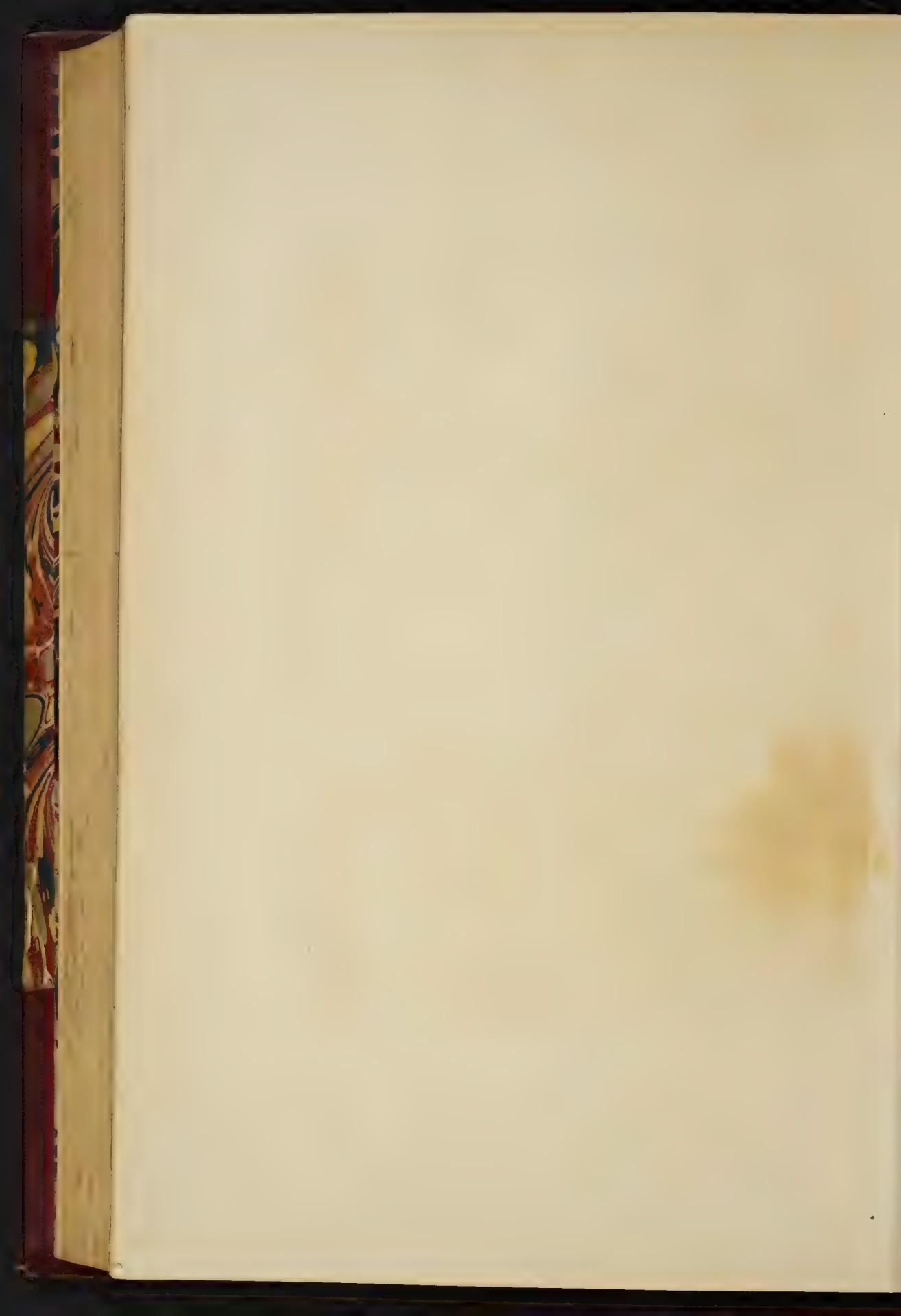
It is now time to take a look at the other side of the coin. The other side of the coin is the one where the government has been charged with corruption and abuse of power.



The Great Wall of China, built by the Emperor Shih-huang-ti,
from the original drawing made on the occasion of his tour of Yen-szien-shan.





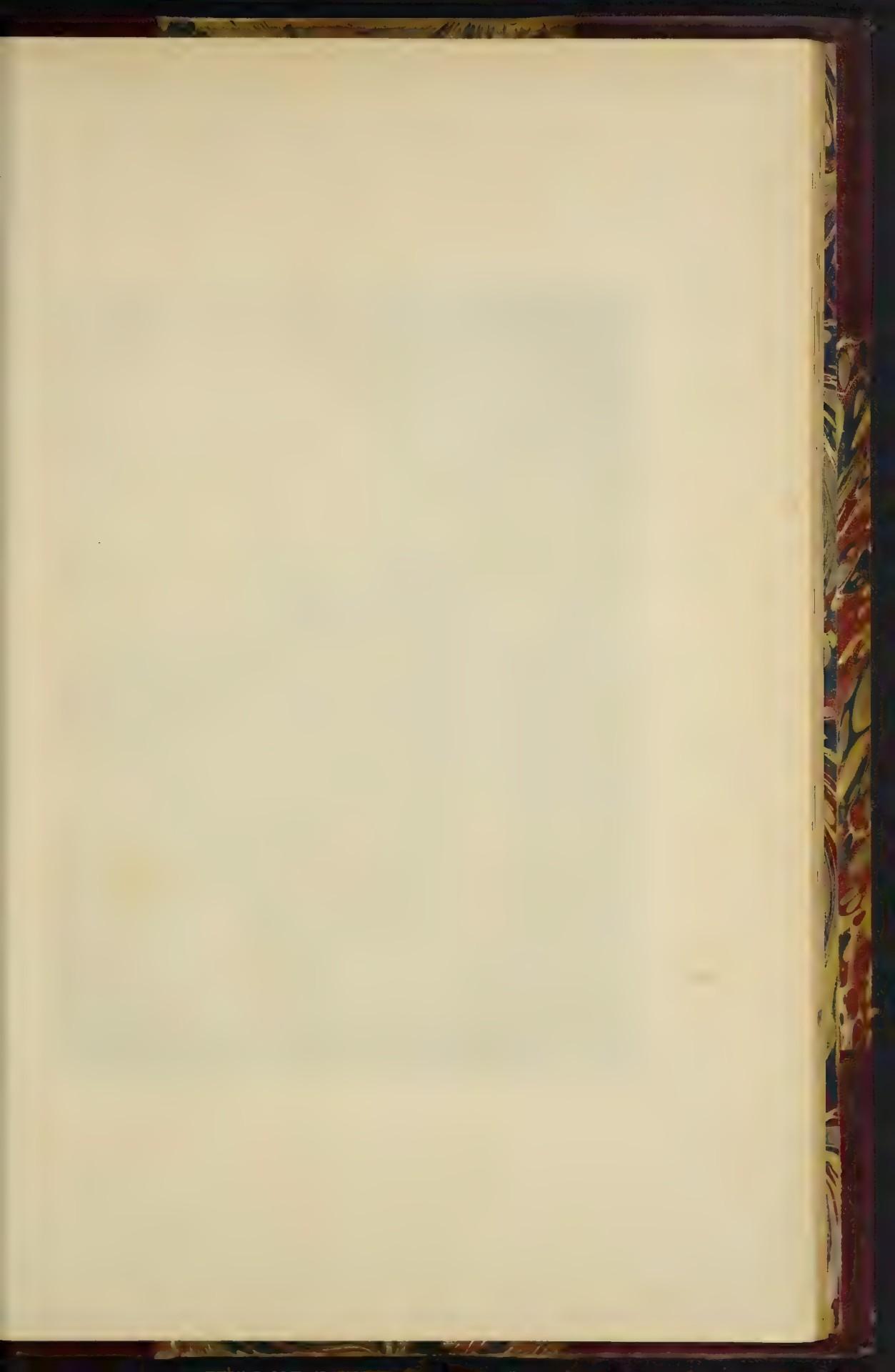




a collection

for sale Nov 1st 1791 by J. & C. Greenwood

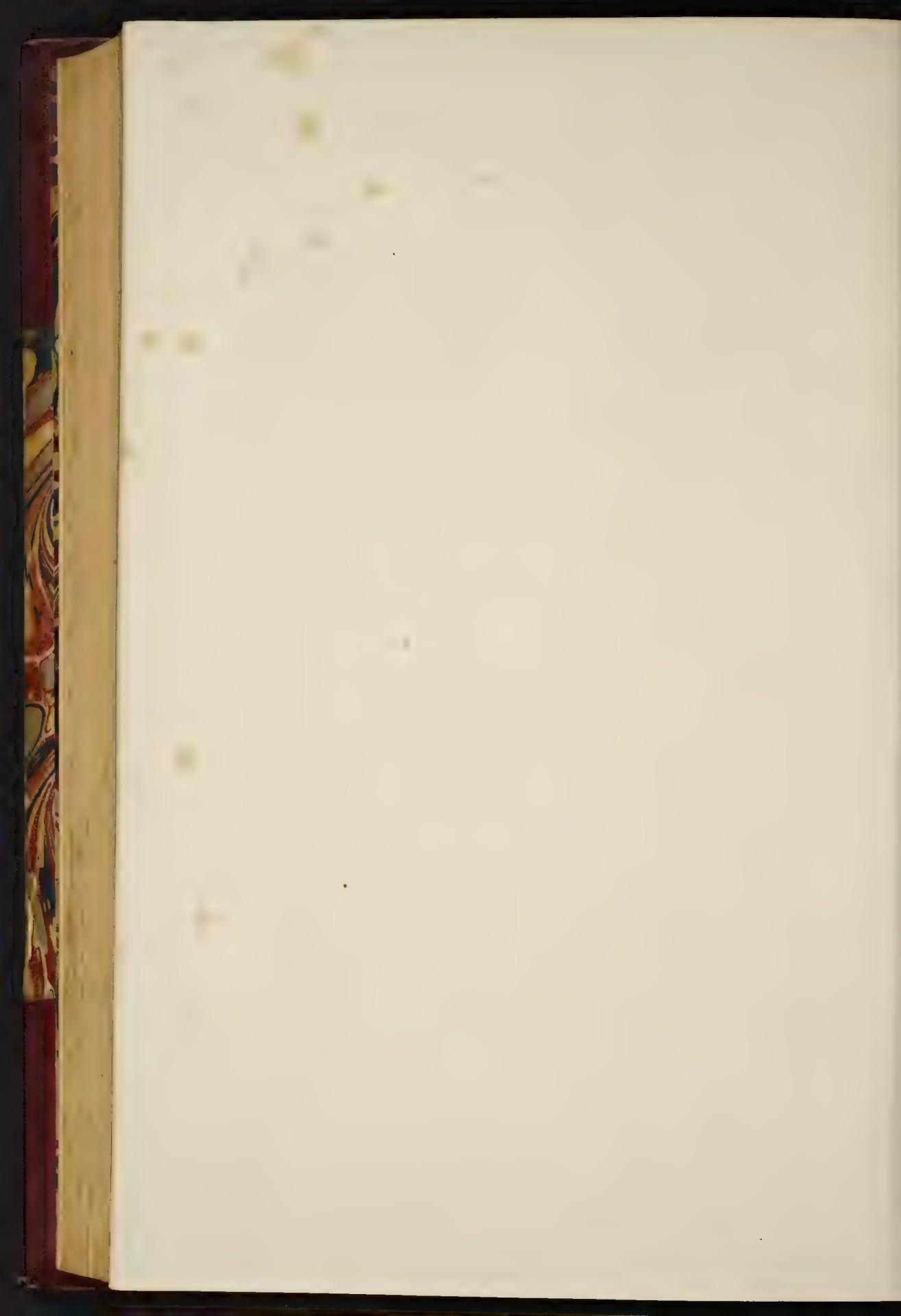
at the Royal Auction in the Evening of the Duke of Devonshire.

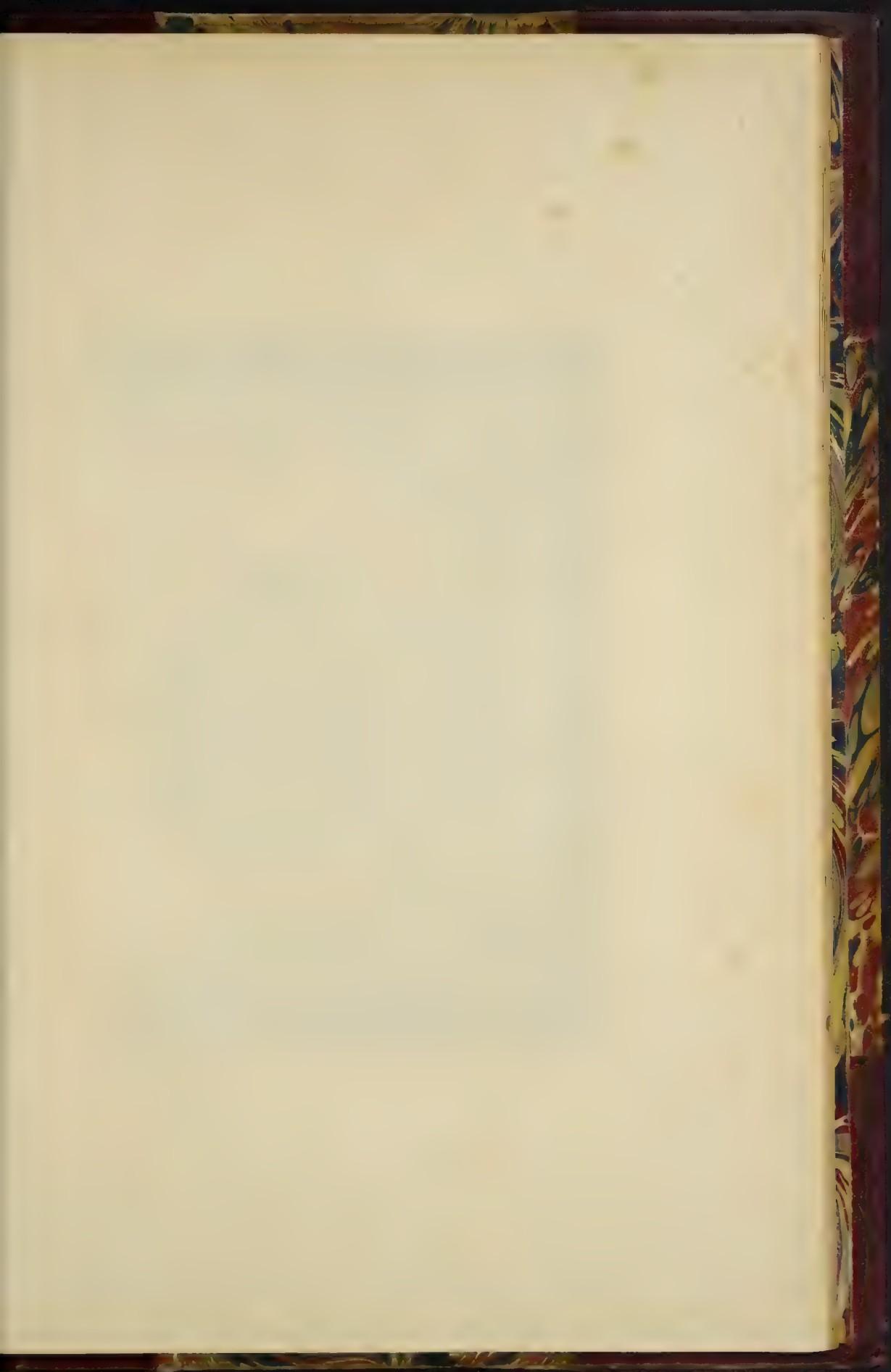


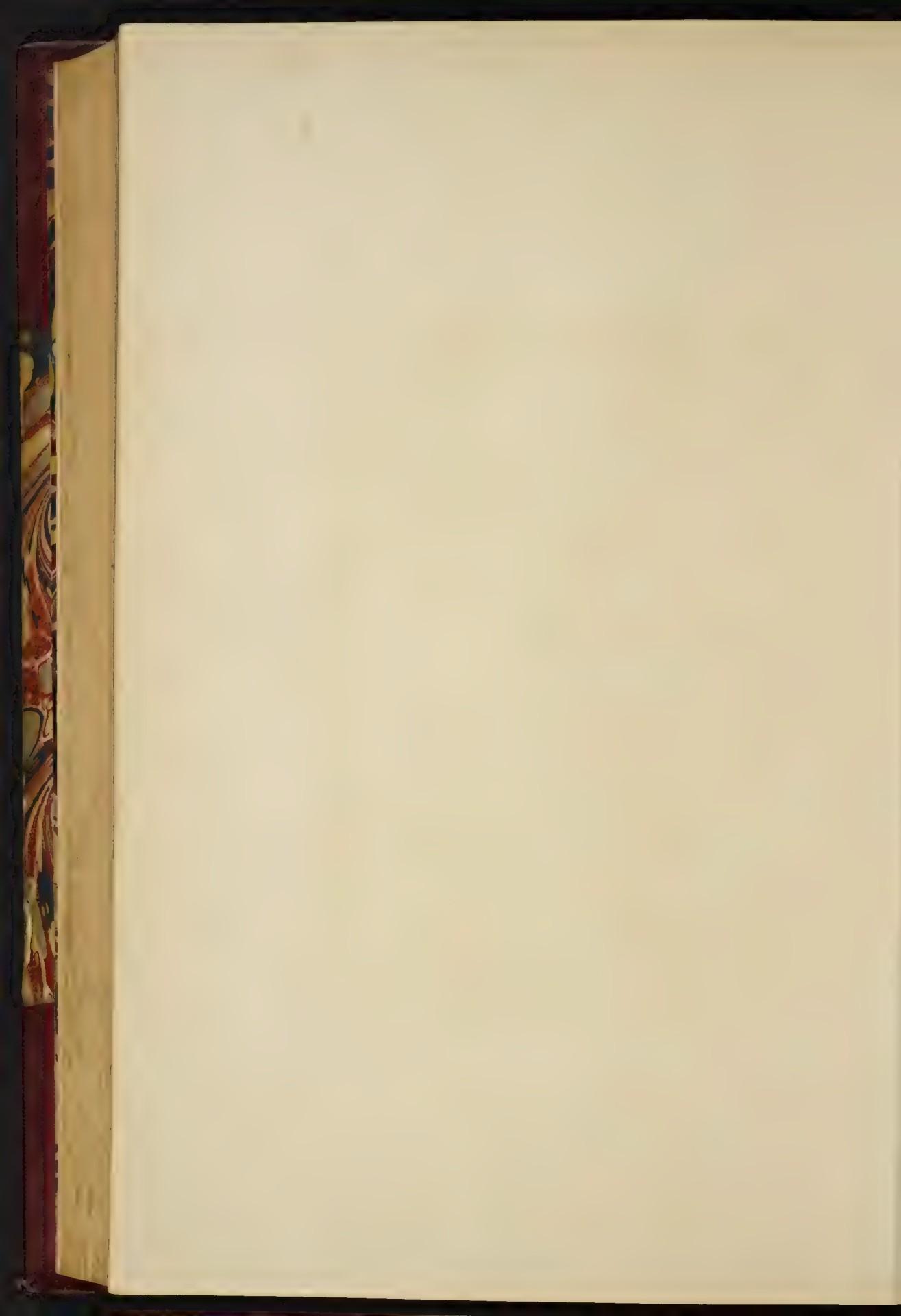


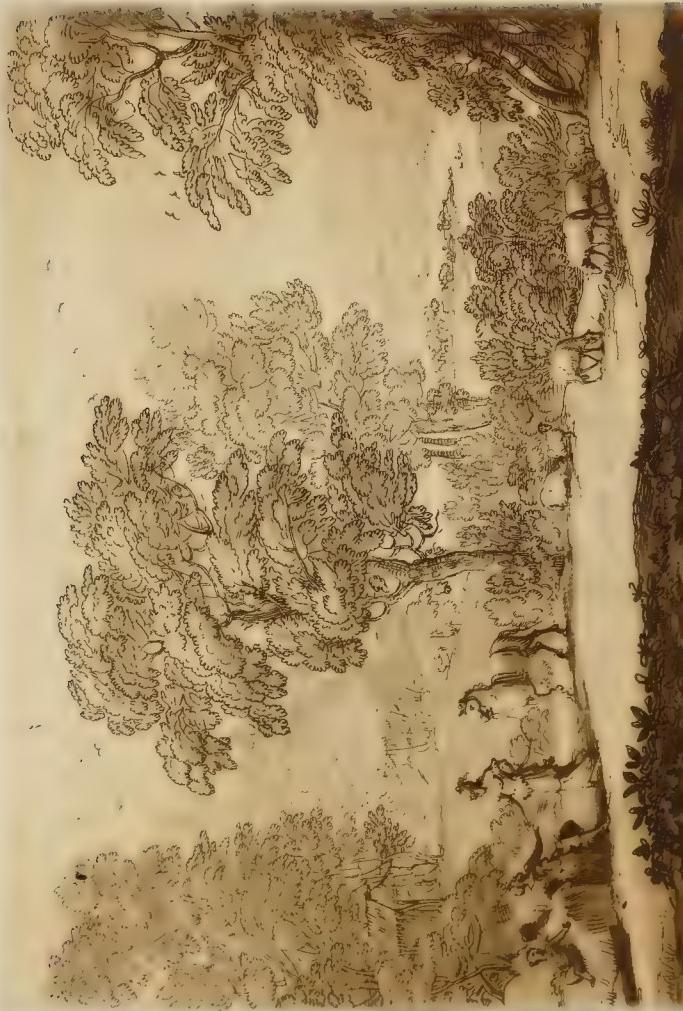
卷之三
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游天台山記
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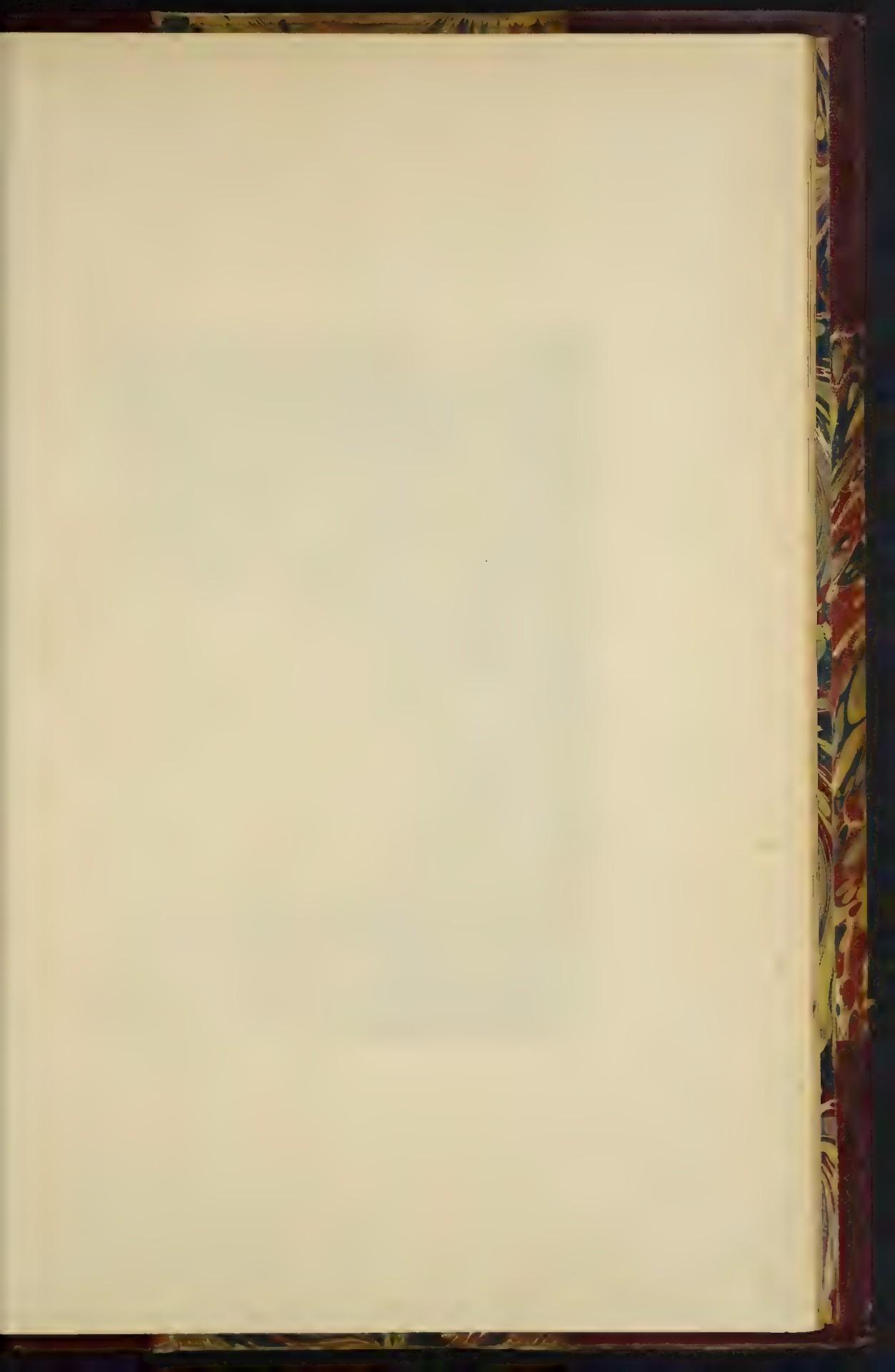








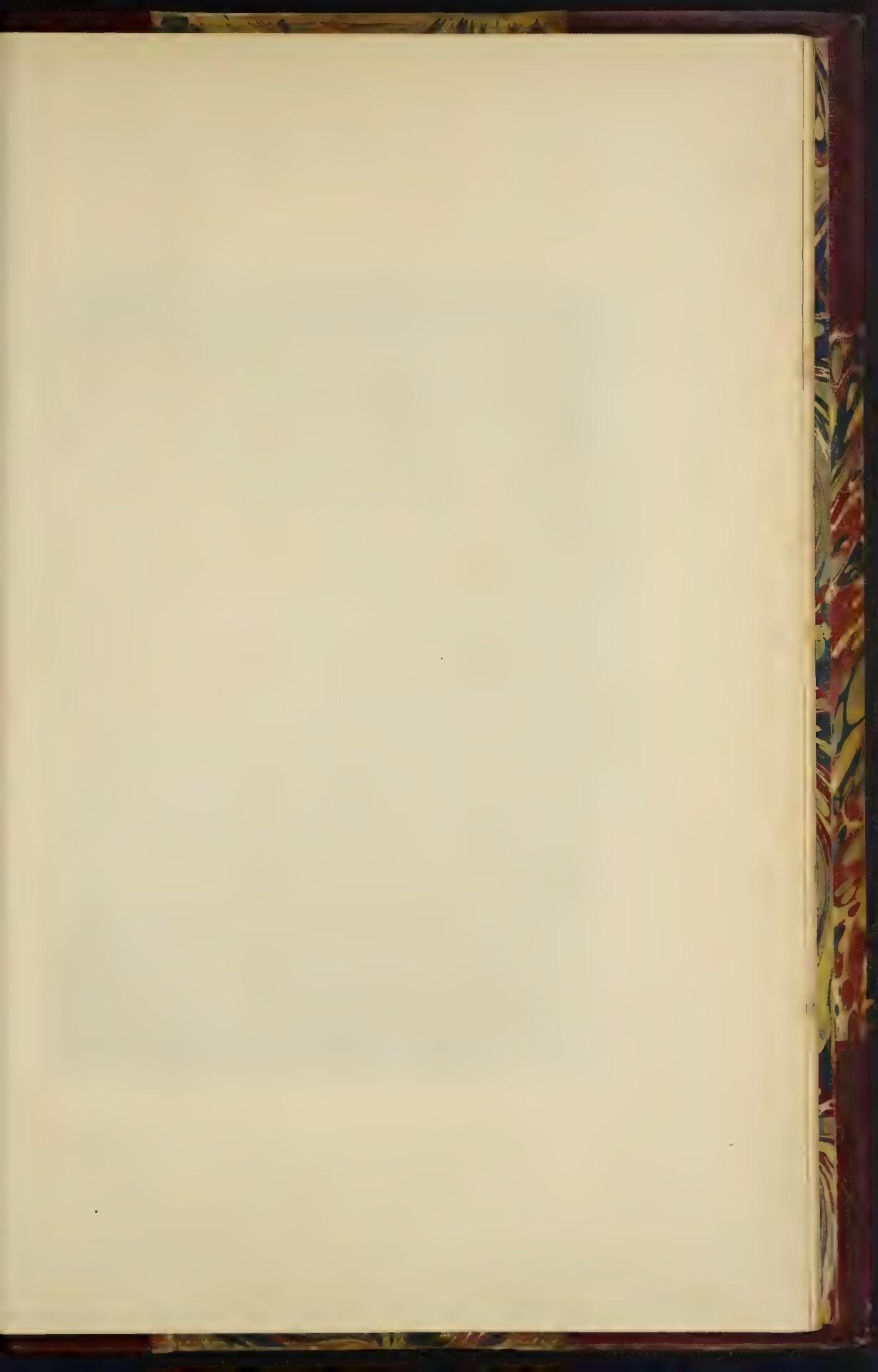
— a garden print
engraved from a woodcut in the walls of a castle in Scotland
— it is now in the collection of the Duke of Buccleuch.

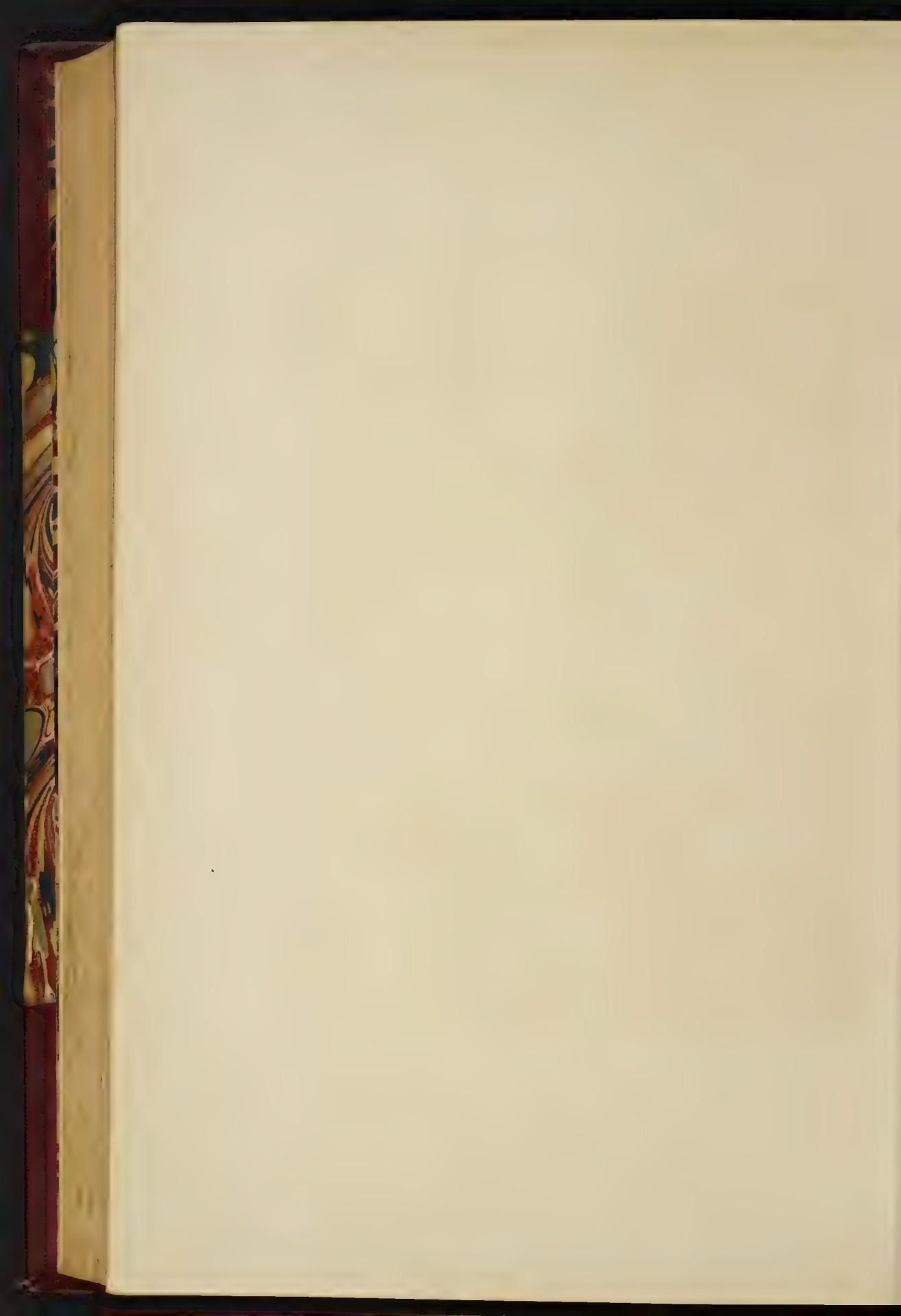




— *Roman port.*

— *Scene of the port, in the neighbourhood of the Cimie of Trinacria*

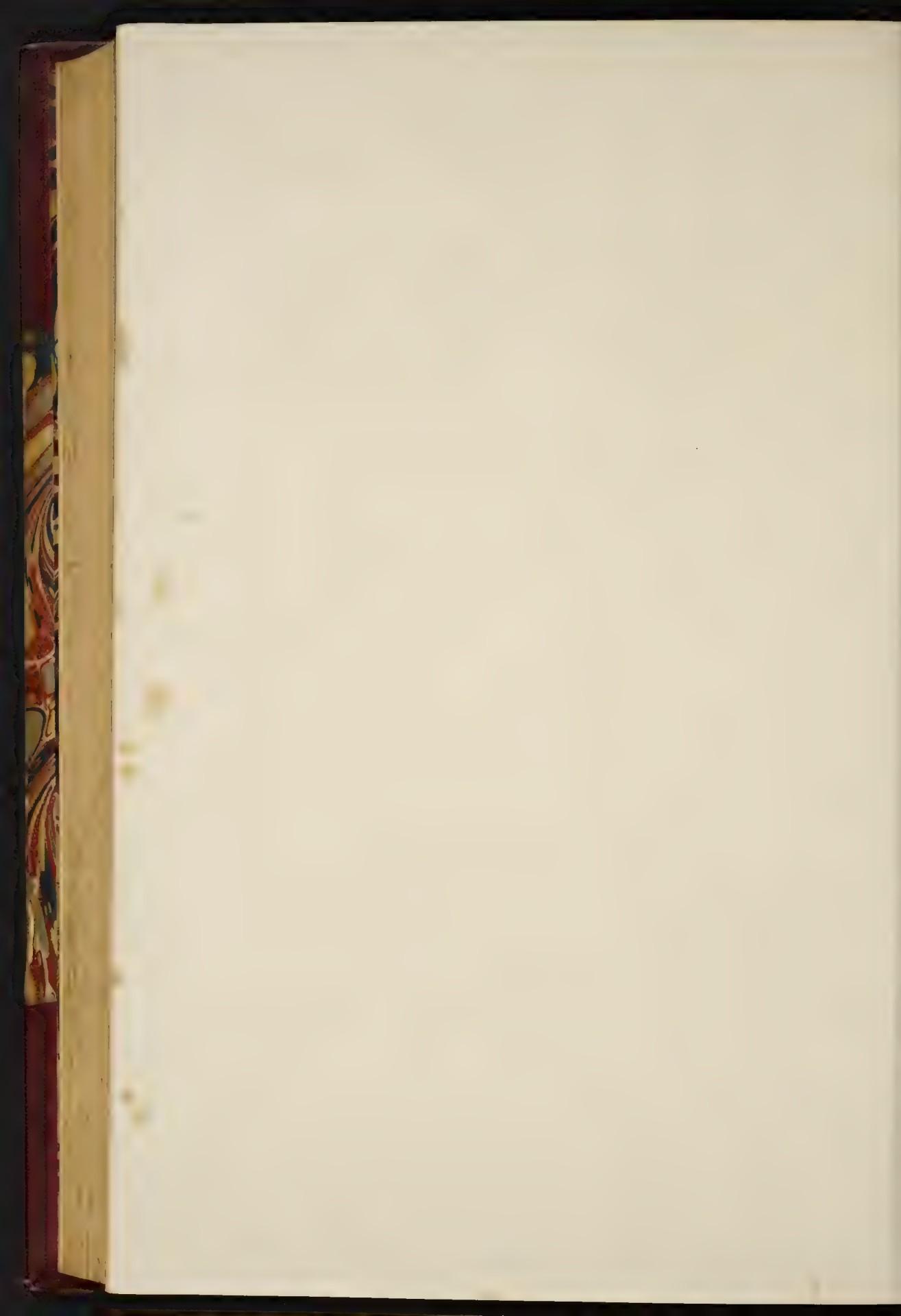


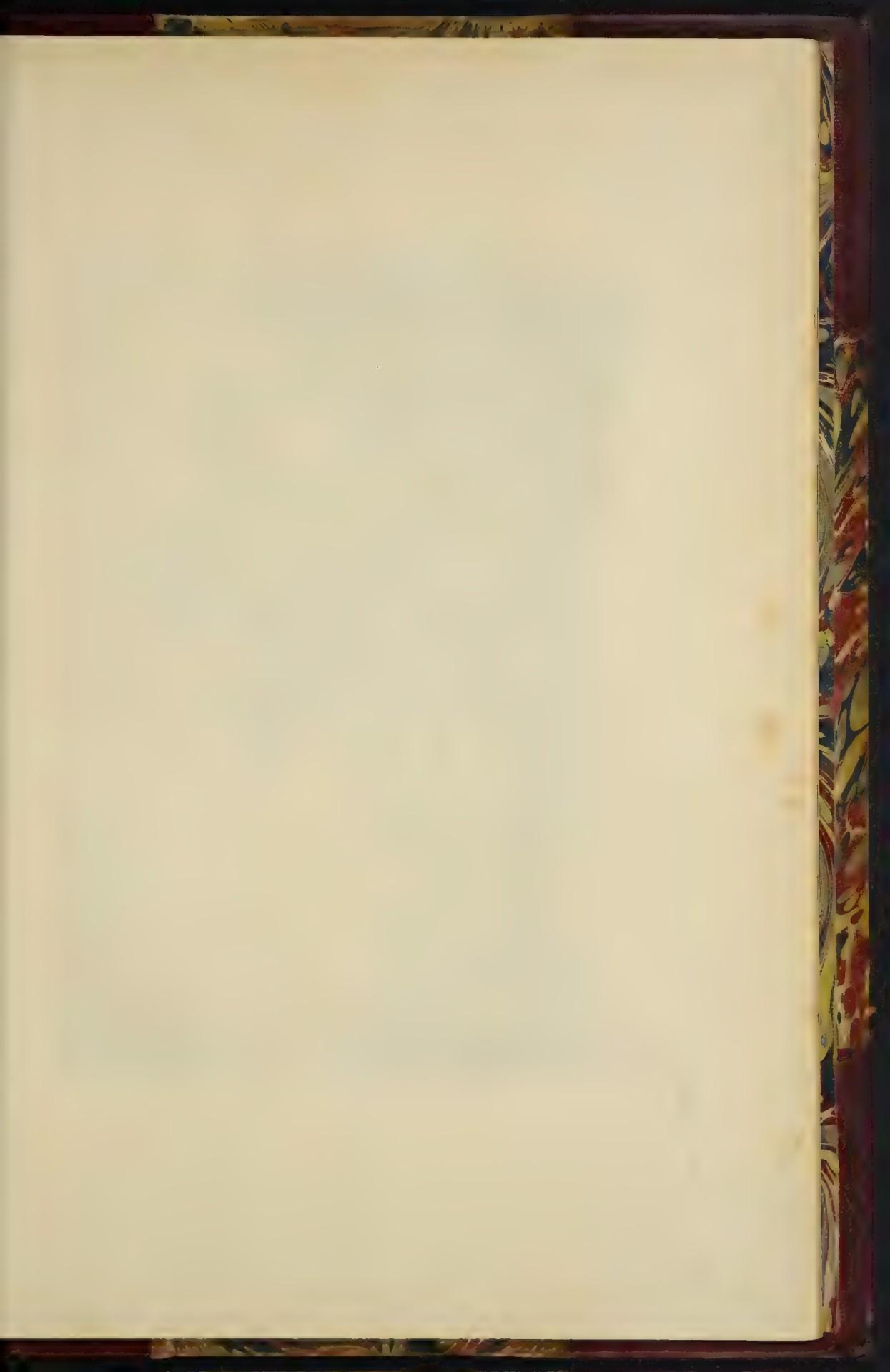




H. Colburn 1860

Published Nov 1st 1860 by John Bardsell, Liverpool, England
in the year M. CCCC. LXXXI in the reign of the Duke of Lancashire.



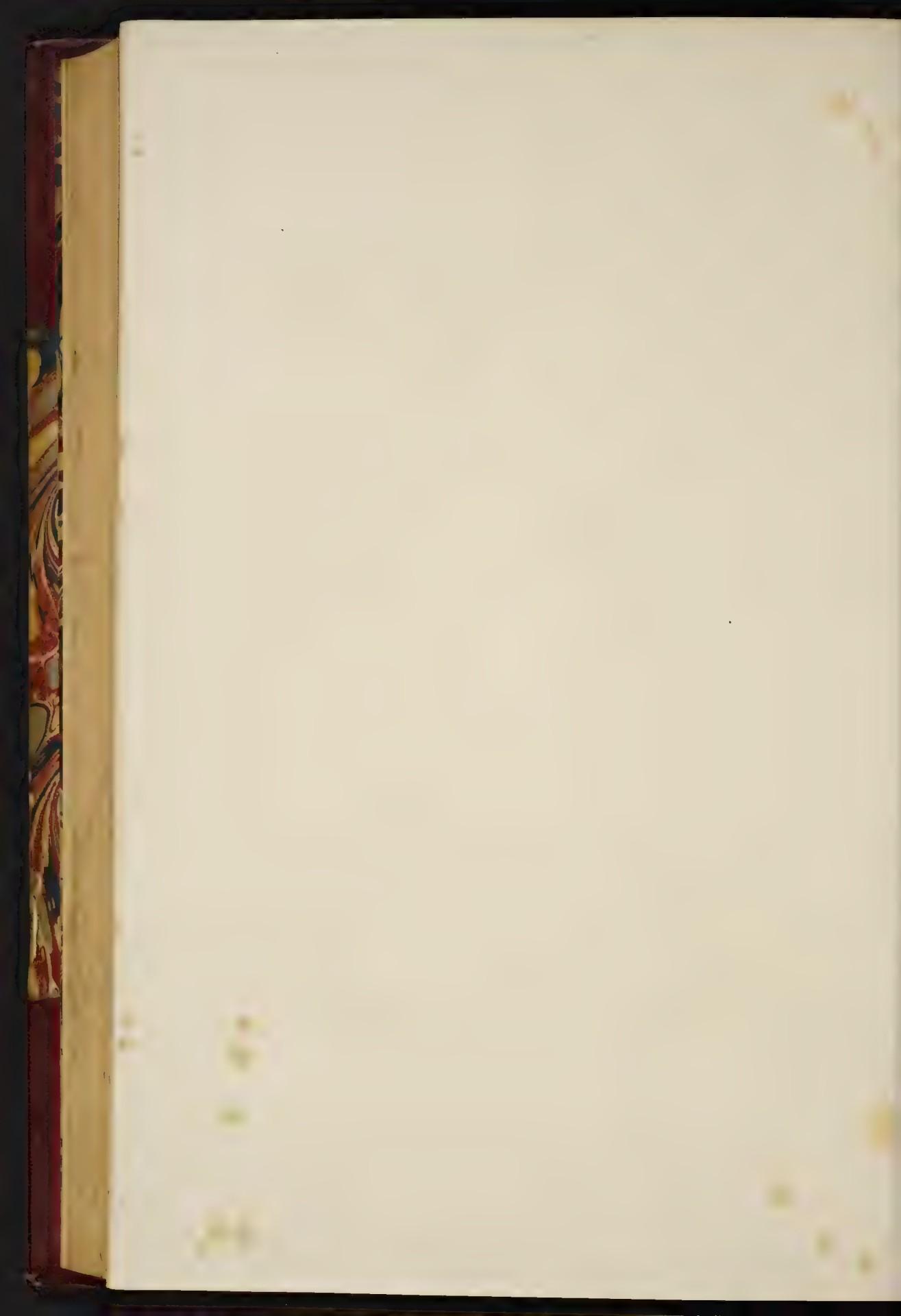


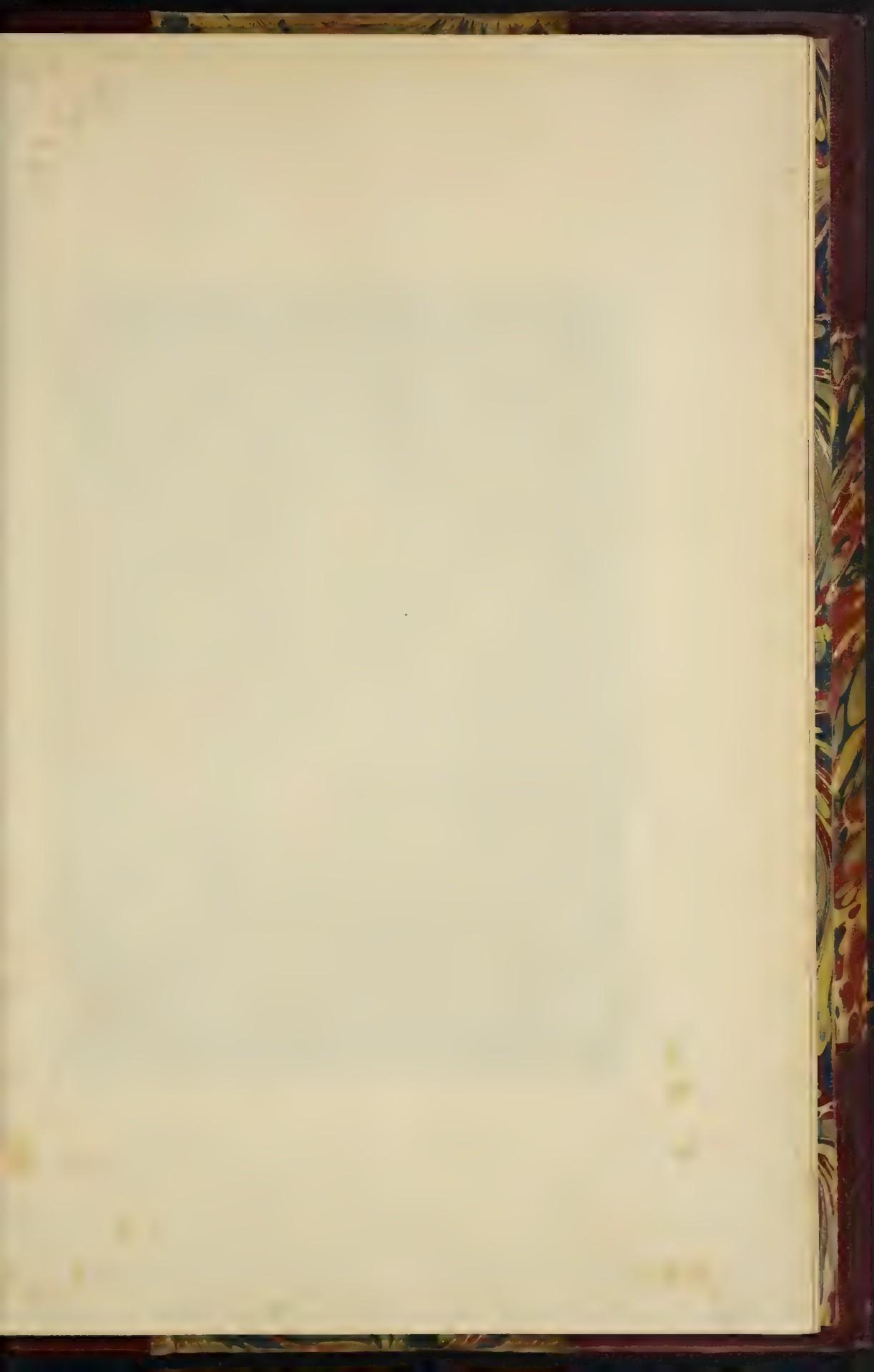


Richtlinie

Melkendorf Mar. 17. 1910. 14 John Borrelli improved the road.

From the original of 1790, in the collection of the Duke of Devonshire.







Printed after 1755 by John Boydell engraved by Joseph

From the Original Drawing in the Collection of the Duke of Sutherland



